

MUSIC - UNIVERSITY OF TORONTO



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LA CAPTIVE

Pantomime-Ballet

en 2 Actes et 4 Tableaux



Scénario de

Lucien Solvay

Musique de

Paul Gilson

CHORÉGRAPHIE DE

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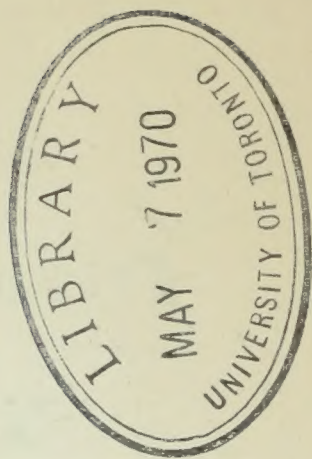
Bruxelles

1901

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PERSONNAGES

ZEMROUDE (La Captive.)

LA MAGICIENNE.

LE PRINCE.

PREMIER ACTE. — Un Veilleur, un Messenger, le Muezzin; Peuple (femmes, enfants, vieillards), Derviches, Gens d'armes, Guerriers (fantassins, cavaliers, porte-étendards, musiciens, la suite du Prince); Captifs (enfants, femmes, quelques jeunes gens); les Prêtres; une Sentinelle, une Patrouille.

DEUXIÈME ACTE. — *1^{er} Tableau.* — Serviteurs, Danseuses et Musiciens; un Officier de garde, la Garde; la suite du Prince (la Cour), puis le Peuple; Fées (compagnes de Zemroude).

2^e Tableau. — Une Caravane (marchands, porteurs, conducteurs); deux Derviches, un vieux Mendiant estropié; Esprits de la Forêt (lutins et gnômes malfaisants); les Fées (compagnes de Zemroude).

3^e Tableau. — La Cour et la suite de Zemroude. Puis le Peuple, les Prêtres, l'Armée, les Musiciens.

La scène se passe dans un Orient de fantaisie. Le premier acte sur une place publique; le deuxième acte : 1^o dans une salle du palais du Prince; 2^o dans une forêt sauvage ou un paysage tourmenté; 3^o dans un palais magnifique.



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LA CAPTIVE

BALLET - PANTOMIME EN 2 ACTES.

Scenario de **Lucien SOLVAY.**

Musique de **Paul GILSON.**

Andante (♩ = 72)

PIANO.

f *dim.* *p* *dim.* *pp* *mf* *f* *mf* *poco f* *dim.* *fff* *tremolando.* *p* *tremol.* *sfp* *sfp* *pp*

Allegretto.

espress.

Ped. $\overline{\text{Ped.}}$

8-----

pp *f*

più p

pp

Andante.

pp *p*

First system of musical notation, measures 1-4. Treble and bass staves. Treble has triplets and slurs. Bass has chords and triplets.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 7 has *più f* and *tremol.* markings.

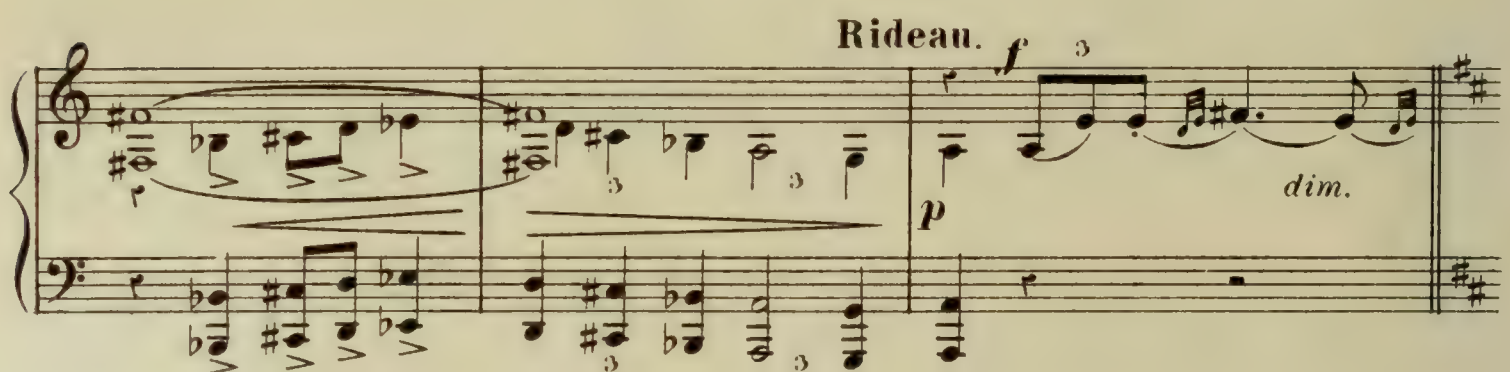
Third system of musical notation, measures 9-12. Treble and bass staves. Treble has triplets and slurs.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measure 13 has *allarg.* and *p* markings. Measure 14 has *pesant.* marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Measure 17 has *p* marking. Measure 18 has *f* marking. Measure 19 has *p* marking. Measure 20 has *mf* marking.

8^a plus bas

Sixth system of musical notation, measures 21-24. Treble and bass staves. Measure 21 has *(p)* and *Andante.* markings. Measure 22 has *f* marking. Measure 23 has *espress.* marking. Measure 24 has *p* marking.

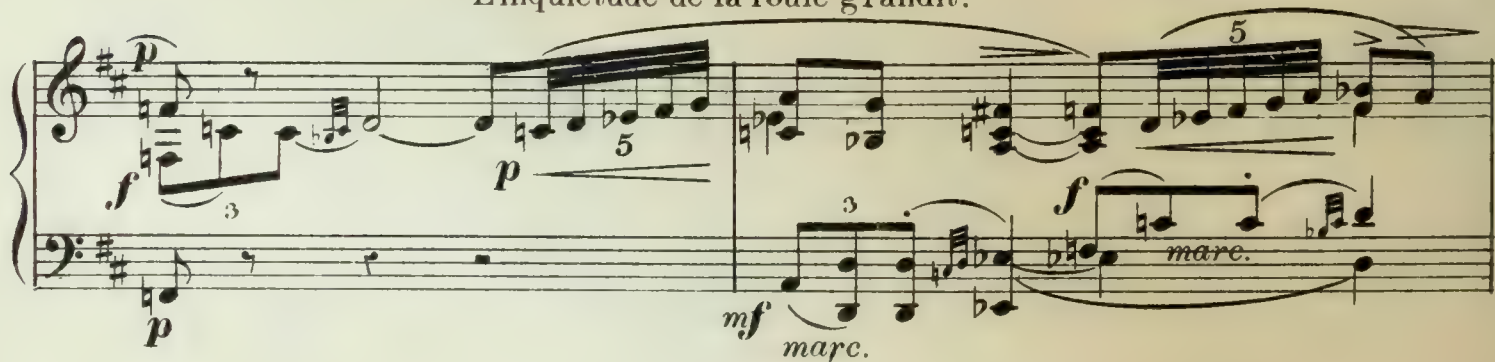


La Scène représente une place publique d'une ville d'Orient. Sur la gauche, remparts, porte fortifiée; au fond, la ville (minarets, mosquées, maisons, jardins etc.); à droite, un palais.

Du sommet d'une tourelle, un Vieux interroge l'horizon. Le Peuple, (Femmes, Enfants, Vieillards, quelques Jeunes Gens) amassé sur la place, le regarde avec anxiété.



L'inquiétude de la foule grandit.



Les Femmes, puis quelques Hommes, enfin,

p *f* *dim.* *string.* *f*

toute la foule tendent les bras vers le veilleur

avec une expression d'angoisse croissante:

"Ne vois-tu rien venir?"

f *rit.* *mf* *più p*

Le veilleur redouble d'attention... Mais il ne voit rien... La foule retombe peu à peu dans une morne désespérance. Les uns inclinent la tête, d'autre pleurent, la tête entre les mains.

espress. *p* *p*

p *pp*

Non, décidément, rien ne s'aperçoit dans l'immense plaine, brûlée

mf *mf*

Les Derviches, (à l'avant plan) se mettent en prières.

du soleil.

(♩. 80)

espress
Violoncelles.

Peu à peu, la foule les imite.

Flûtes.

"Ah! s'écrie le Veilleur,
dim.

f
p

il me semble apercevoir là bas... très loin... à l'horizon... un nuage de poussière!

anim. poco a poco La foule interrompt ses prières pour écouter ce que va lui apprendre le veilleur.

cresc. *trem.*

p

C'est un homme seul... un courrier... Il va comme le vent... il agite un étendard...

Allegro molto (♩ = 138)

Quelques hommes se portent à la rencontre

First system of the musical score. It consists of two staves. The upper staff begins with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic. The lower staff continues the melodic and harmonic development. The key signature has two sharps (F# and C#), and the time signature is 9/8.

dard... il traverse la plaine... franchit la rivière... le voici!

de celui qui vient. Agitation croissante de la foule. Le Courrier entre rapidement il est pou-

Second system of the musical score. It continues the two-staff format. The upper staff features a melodic line with a crescendo marked *più cresc.* The lower staff provides a steady harmonic accompaniment. The key signature remains two sharps.

dreux et tient en main un étendard troué déchiré - et se laisse choir harassé, haletant.

Third system of the musical score. The upper staff has a melodic line that ends with a fermata. The lower staff continues with a forte (*f*) dynamic. The key signature remains two sharps.

La foule entoure le Courrier et l'interroge avidement.

Andante (♩ = 72 et plus)

Fourth system of the musical score. The tempo changes to Andante. The upper staff begins with a forte (*sf*) dynamic, followed by a decrescendo marked *dim.* The lower staff continues with a forte (*f*) dynamic. The key signature remains two sharps.

le Messager se
relève d'un bond

Après un moment de repos,

Allegro non troppo (♩ = 108)

Fifth system of the musical score. The tempo changes to Allegro non troppo. The upper staff begins with a piano (*p*) dynamic, followed by a triplet marked *3*. The lower staff continues with a piano (*p*) dynamic. The key signature changes to one sharp (F#), and the time signature changes to 4/4.

12
et commence son récit *Notre armée, après une marche nocturne et silencieuse vers la ville*

First system of musical notation. The piano part is in the bass clef, starting with a forte (*f*) dynamic and a half note, then moving to a piano (*p*) dynamic. The horn part is in the treble clef, starting with a half note and then moving to a tremolo. The tempo is marked *tremol. marc. pesant.* The key signature has one flat (B-flat).

ennemie,

Les assistants suivent la narration du Messenger avec le plus vif intérêt.

Second system of musical notation. The piano part is in the bass clef, starting with a forte (*f*) dynamic and a half note, then moving to a piano (*p*) dynamic. The horn part is in the treble clef, starting with a half note and then moving to a tremolo. The tempo is marked *trem.* The key signature has one flat (B-flat).

a envahi celle-ci.

Third system of musical notation. The piano part is in the bass clef, starting with a half note and then moving to a crescendo. The horn part is in the treble clef, starting with a half note and then moving to a crescendo. The tempo is marked *cresc.* The key signature has one flat (B-flat).

Fourth system of musical notation. The piano part is in the bass clef, starting with a half note and then moving to a crescendo. The horn part is in the treble clef, starting with a half note and then moving to a crescendo. The tempo is marked *molto crescendo.* The key signature has one flat (B-flat).

livré un sanglant combat

tout massacré,

Fifth system of musical notation. The piano part is in the bass clef, starting with a half note and then moving to a crescendo. The horn part is in the treble clef, starting with a half note and then moving to a crescendo. The tempo is marked *molto crescendo.* The key signature has one flat (B-flat).

pillé, incendié....

Sixth system of musical notation. The piano part is in the bass clef, starting with a half note and then moving to a crescendo. The horn part is in the treble clef, starting with a half note and then moving to a crescendo. The tempo is marked *molto crescendo.* The key signature has one flat (B-flat).

Les ennemis se sont vaillamment défendus,

8. *tr* *tr* *sf* *sf*

mais en vain. Tous ont été passés au fil de l'épée. La ville n'est plus qu'un monceau de rui-

8. *sf* *ff* *sf*

-nes fumantes.

dim.

Les nôtres chargés de gloire et de butin, reviennent... ils sont proches...

(♩ = 72 = 80) Solenne.

pp *più rit.* *Cors. animato* *poco a poco* *Hautbois.*

a leur tête, notre Prince,

cresc. *Tromp.* *Trombones.* *8. (♩ = 108)* *tempo I.*

le Très Glorieux et Très Sage.

Ecoutez...là-bas, les trompes guerrières résonnent déjà.

pp Cors lointains. *trem.* *pp* Cors à l'Orchestre.

Nos troupes approchent... Préparons-nous à les recevoir?
Le Veilleur annonce qu'une troupe nombreuse approche.

f *p*

Apprêts divers pour recevoir le Prince vainqueur et l'Armée. On apporte des gerbes de

f *p* *f* *tr*

fleurs, de palmes, des rubans etc. Les gardes écartent la foule turbulente et la fait se

f

ranger.

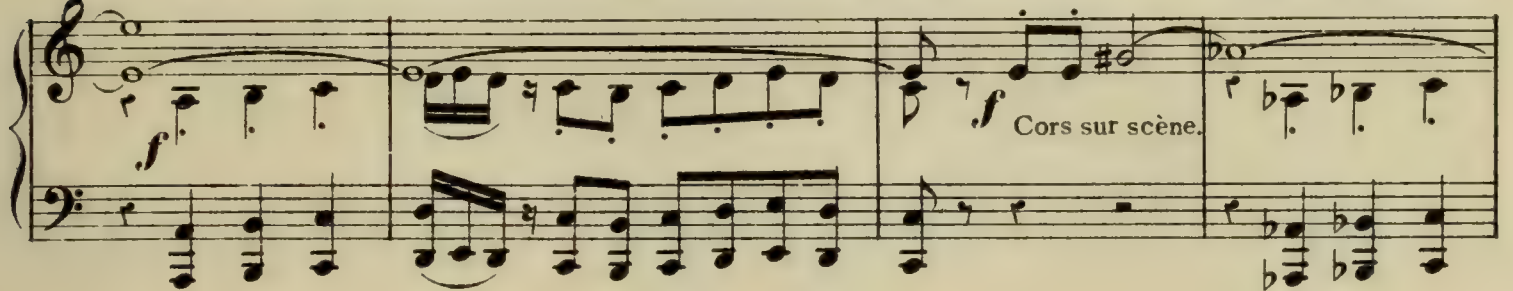
f *f* *f*

pesant.

f

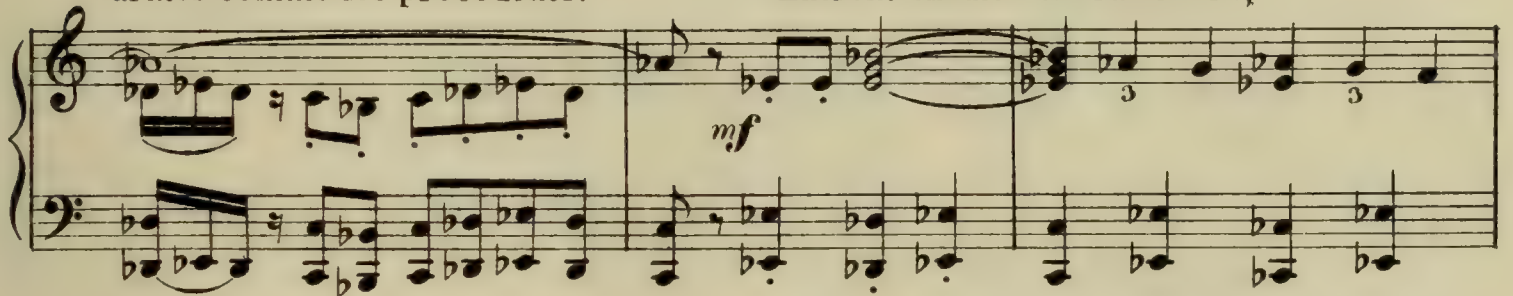


pettes et des soldats d'avant garde armés d'arcs et de lances. Puis, 4 cors et des soldats

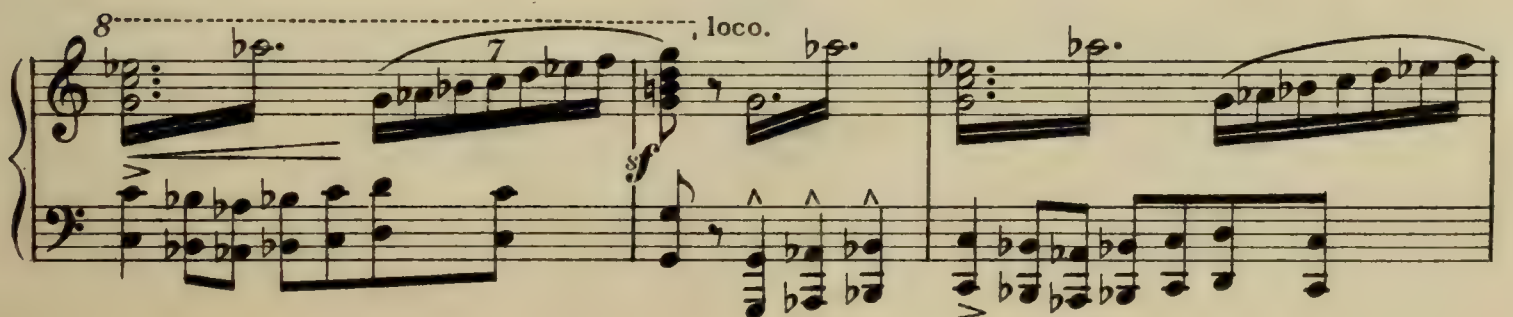
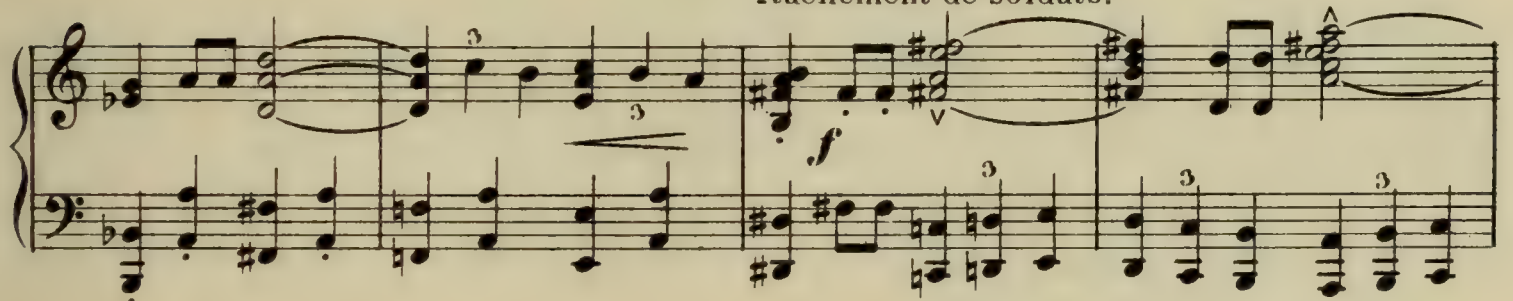


armés comme les précédents.

Entrent ensuite des fusilliers,



puis 2 trompettes et 4 cors avec un nouveau détachement de soldats.



First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef). The right hand features a series of ascending and descending eighth-note runs, often beamed together in groups of seven. The left hand provides a harmonic foundation with chords and single notes, including some accented eighth notes. Dynamic markings include *sf* (sforzando).

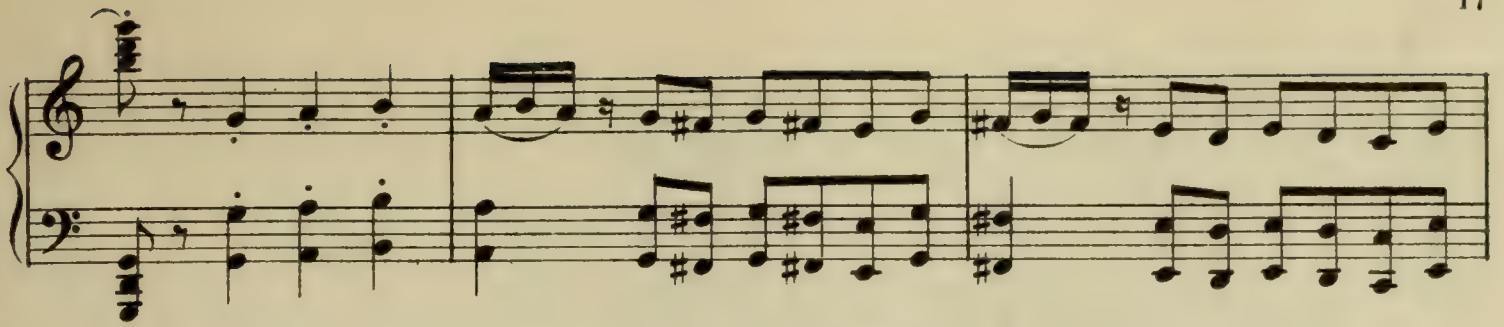
Nouveau groupe de soldats armés diversement;
à leur tête, 2 trompettes et 4 cors.

Second system of musical notation, piano accompaniment. The right hand continues with melodic lines and chords, while the left hand has a more active role with eighth-note patterns. A dynamic marking of *sf* is present. The text "sur scène." is written below the left staff.

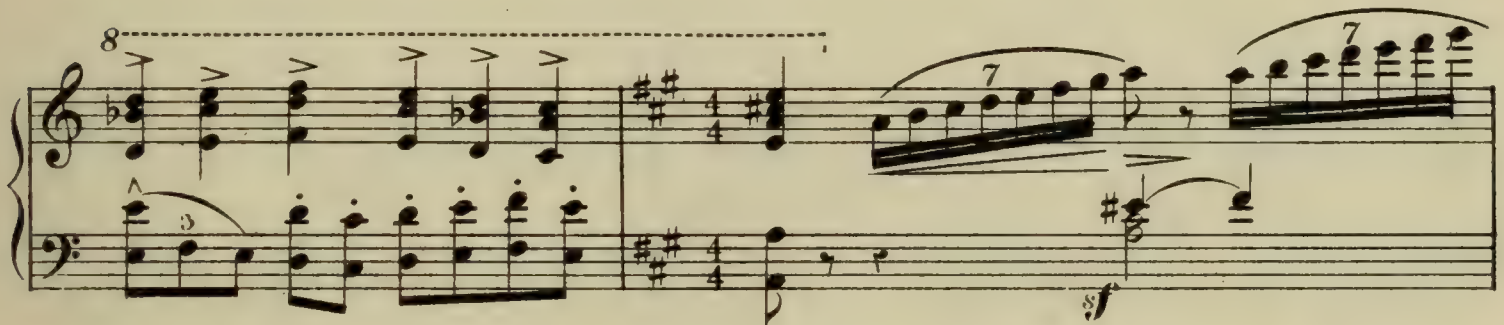
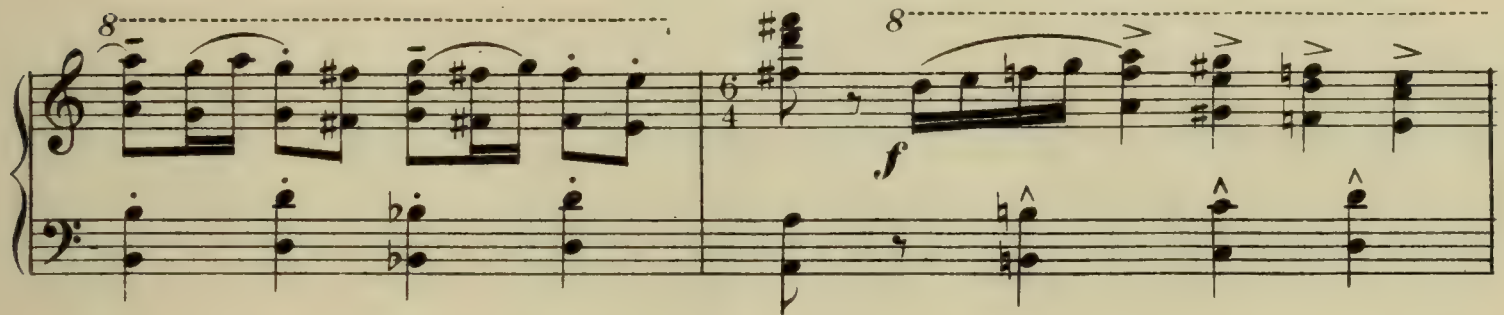
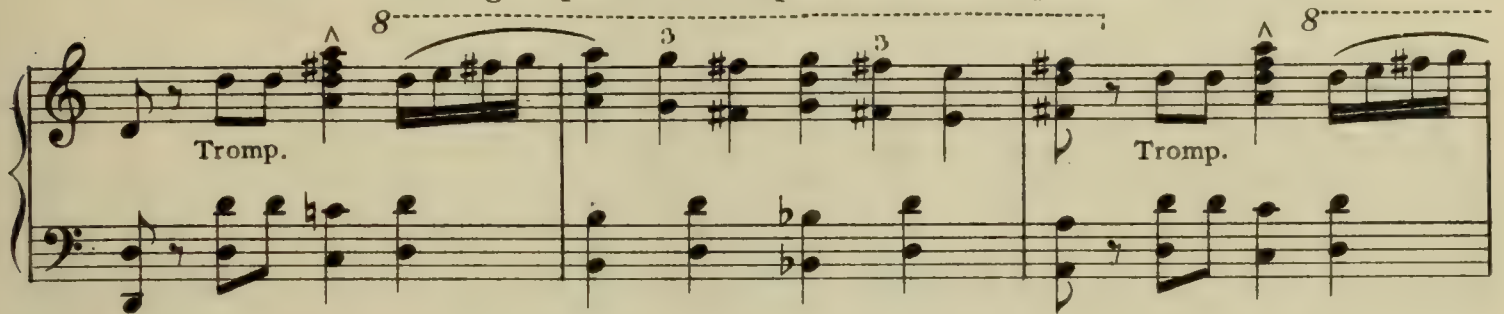
Third system of musical notation, piano accompaniment. The right hand features a series of chords and melodic fragments. The left hand has a more active role with eighth-note patterns. A dynamic marking of *f* (forte) is present. The text "*f* à l'orchestre." is written below the left staff.

Fourth system of musical notation, piano accompaniment. The right hand features a series of chords and melodic fragments. The left hand has a more active role with eighth-note patterns. A dynamic marking of *f* (forte) is present. The text "*più f marc.*" (più forte marcato) is written below the left staff.

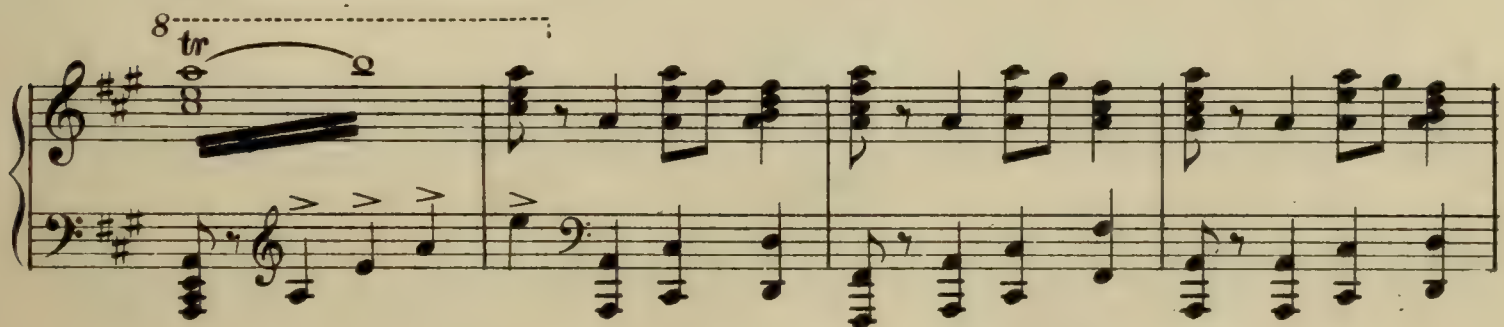
Fifth system of musical notation, piano accompaniment. The right hand features a series of chords and melodic fragments. The left hand has a more active role with eighth-note patterns. A dynamic marking of *sf* (sforzando) is present.



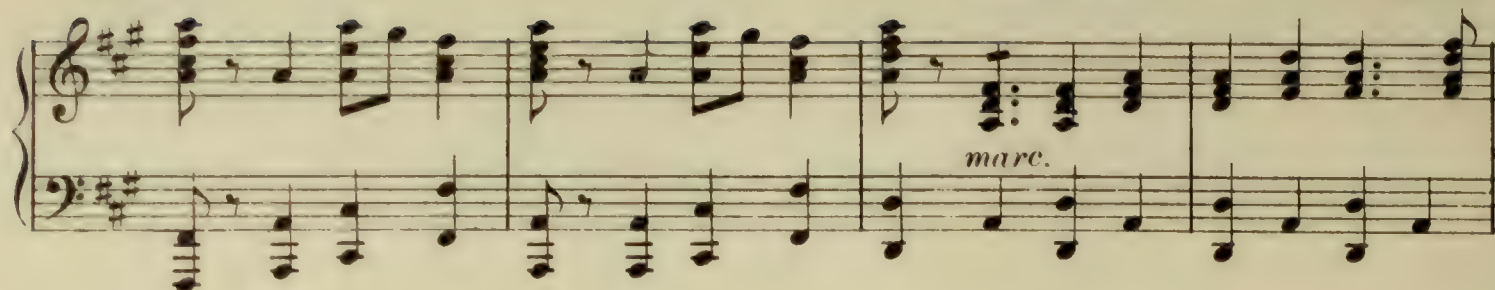
Entre un dernier groupe de soldats précédé de trompettes et de cors.



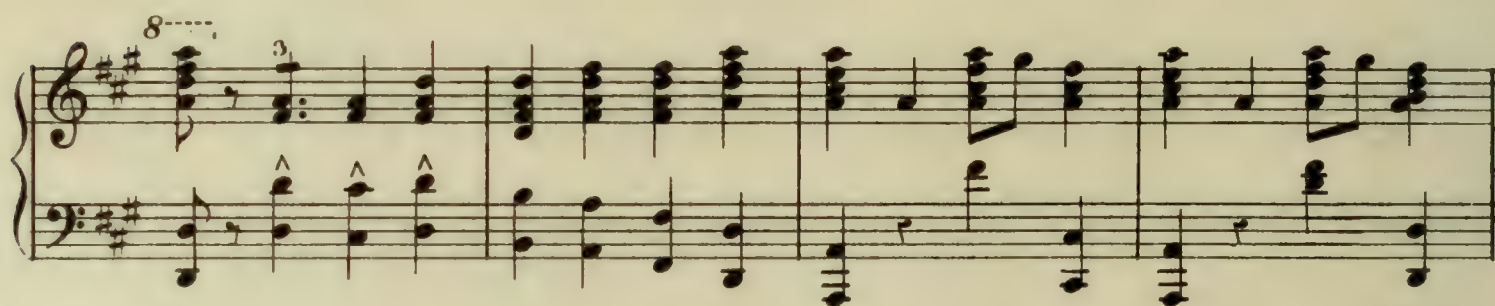
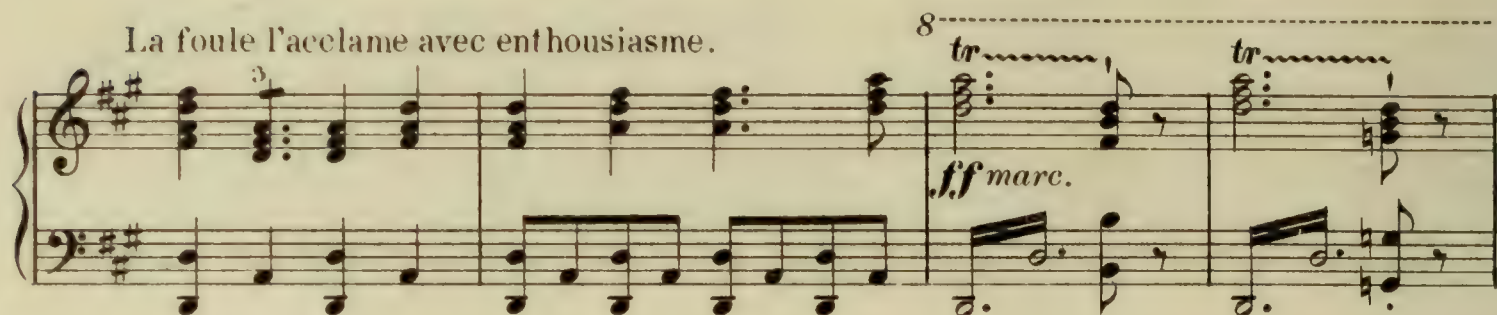
Entre la suite du Prince (sa garde d'honneur)



Enfin, entre le Prince lui-même.

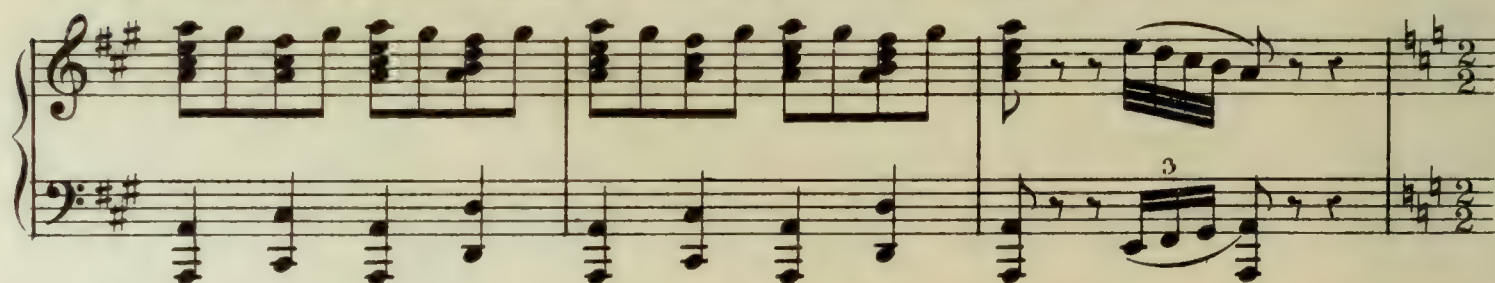


La foule l'acclame avec enthousiasme.



Le Prince s'est assis sous un dais et réclame le silence.

Le Héraut transmet cet ordre à l'assemblée.



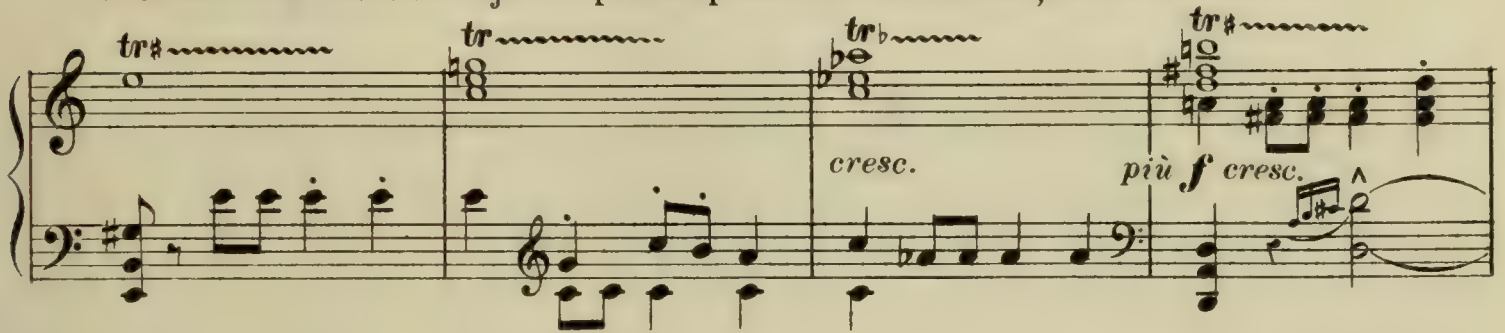
Sur un signe du Prince, on apporte le butin: armes, coffres, caisses remplies d'objets précieux.

Même mouvement.

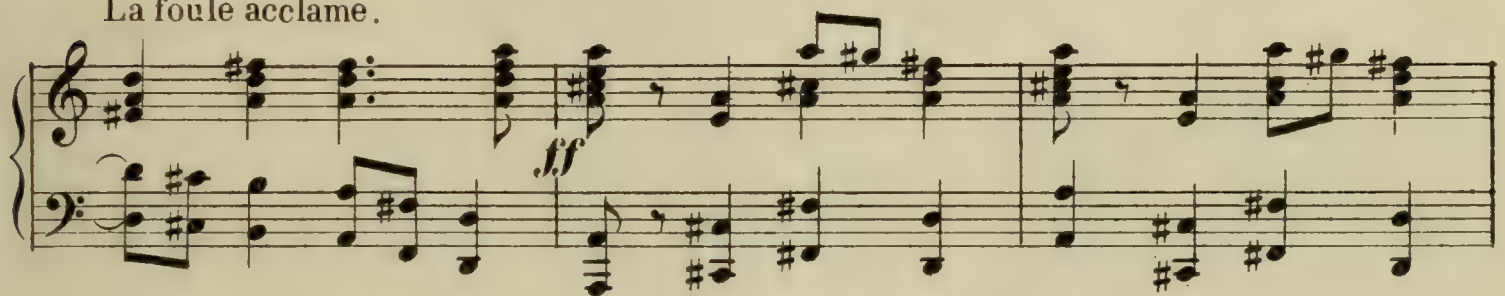




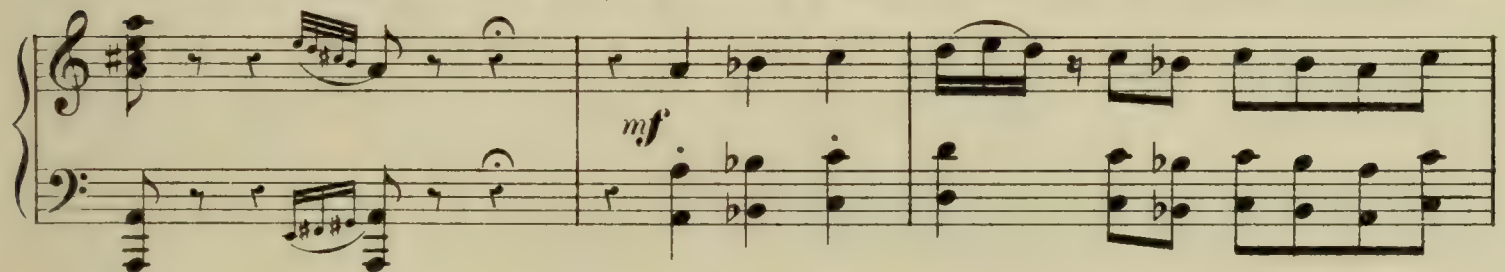
Les caisses sont ouvertes bijoux et pierres précieuses ruissellent, étincelant au soleil.



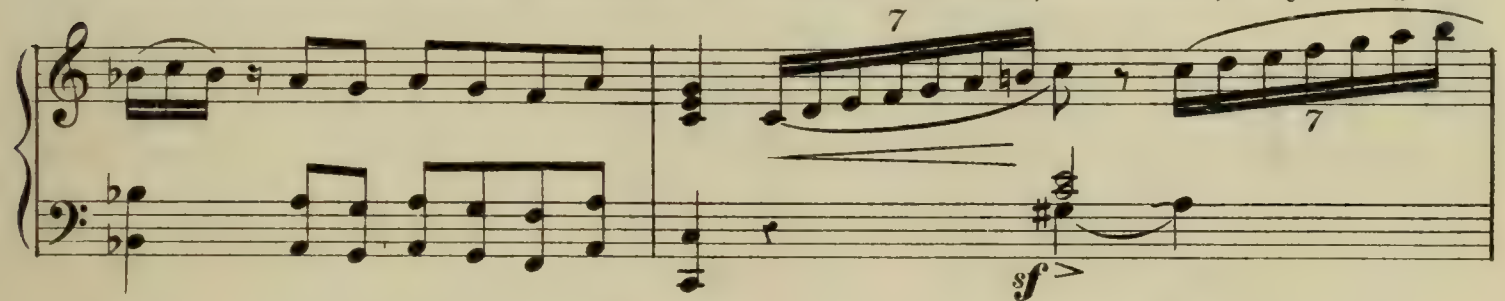
La foule acclame.



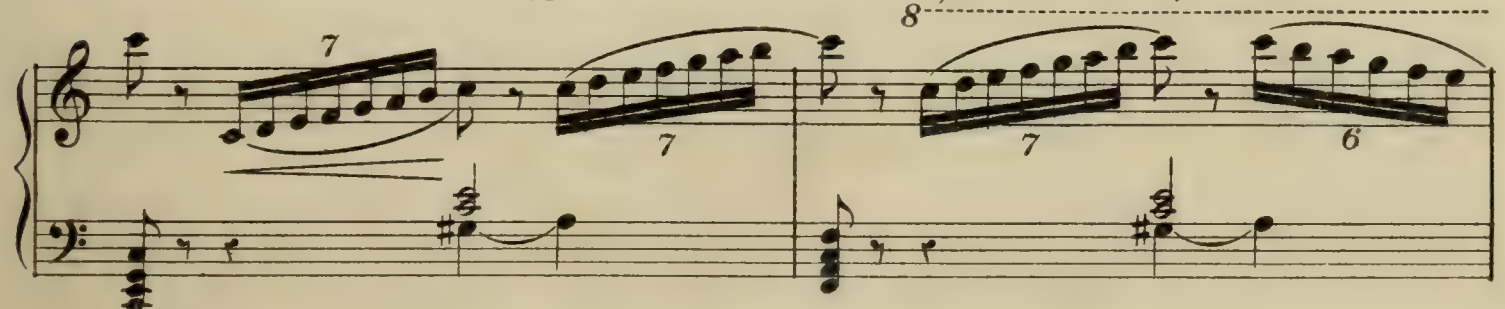
Le Prince réclame le silence et donne l'ordre d'amener les Captifs. Ceux-ci, enchaînés, sont



trainés brutalement devant l'assistance - Ce sont des femmes, des enfants, des jeunes gens.



Les uns accablés de douleur, passifs, d'autres résistent, d'autres enfin, restent hautains et



méprisants. Le peuple les raille:

8 *tr* *molto marc.*

f *p* *tr*

mf *marc.*

Nouvelles acclamations de la foule.

f *etc.* *ff*

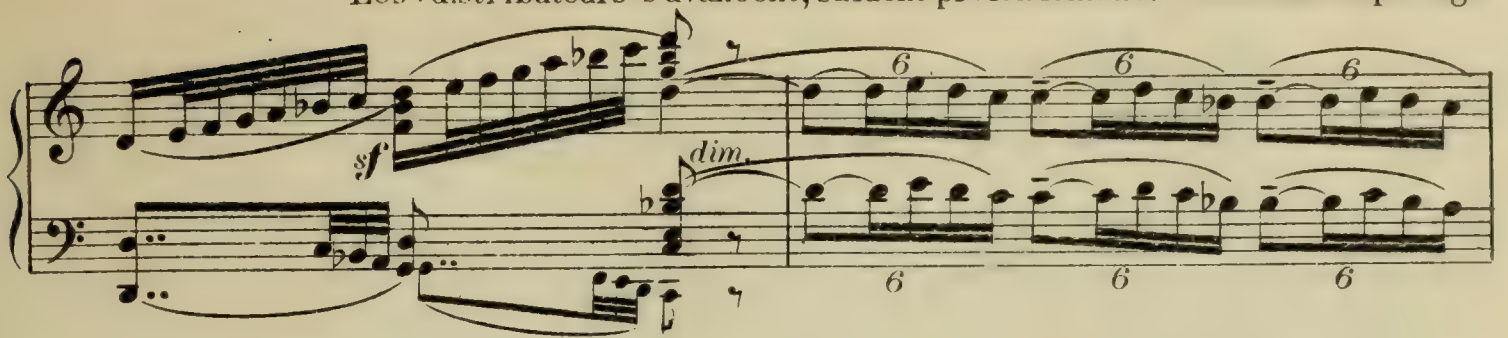
Le Héraut impose silence.

"Que l'on partage le butin" ordonne le Prince.

Très Modéré. (♩ = 76)

ff *f*

Les "distributeurs" s'avancent, saluent profondément. Commence le partage

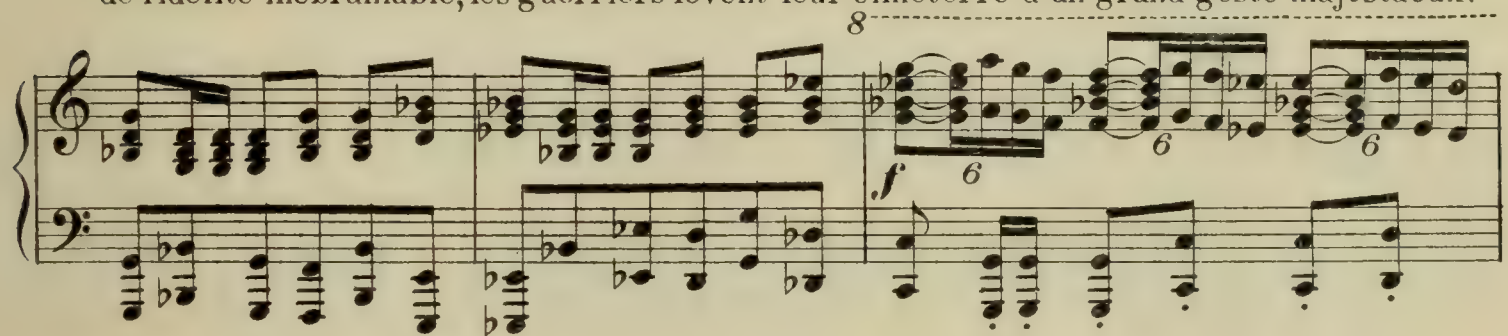


"Les armes aux guerriers"

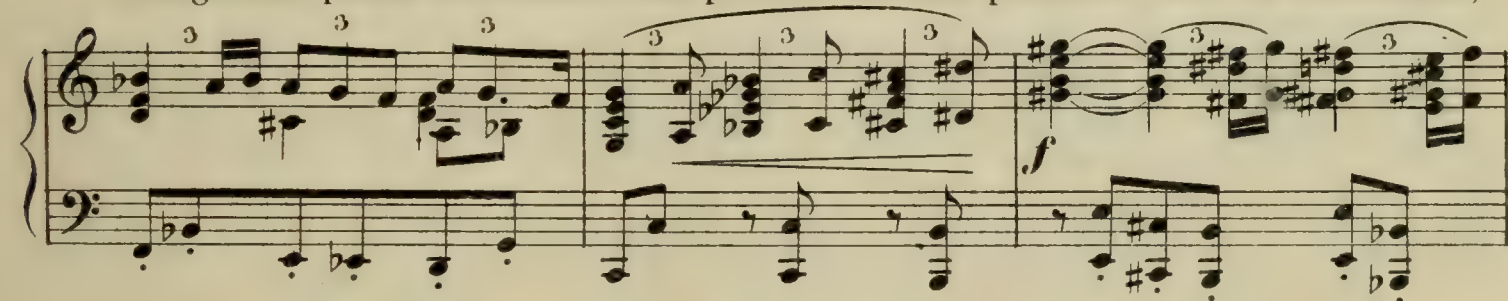
En signe de gratitude et



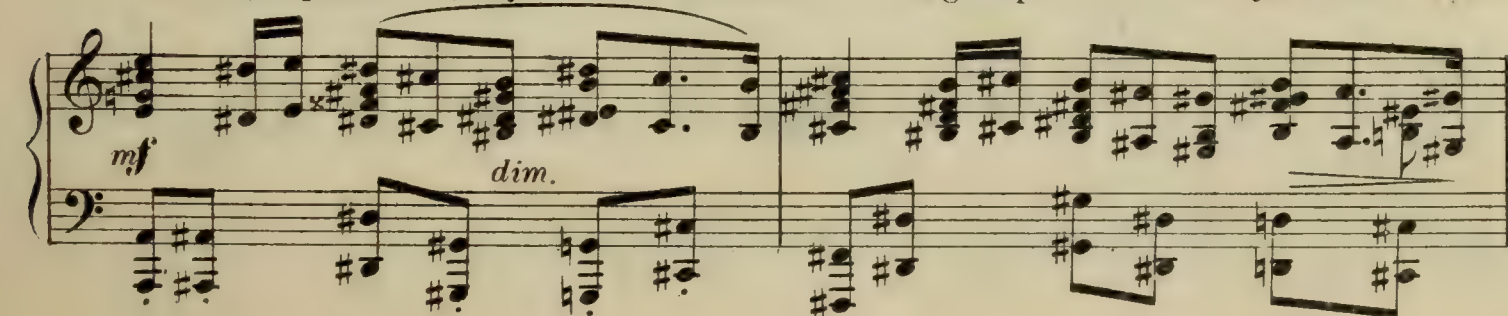
de fidélité inébranlable, les guerriers lèvent leur cimeterre d'un grand geste majestueux.



Les grandes pièces d'orfèvrerie (Vases précieux etc.) aux prêtres. - Ceux-ci s'avancent,



solennels, impassibles, reçoivent les dons et saluent en groupe le Prince: "Que toutes les fa -



reurs célestes vous soient accordées!"

marc.

P Tromp. Tromb. Cors. *mf* Quatuors. *cresc.* *f* (Harmonie)

P Cuivres.

"Les menues monnaies au peuple"

pp *stacc.* Quatuor. *pp* *cresc.*

tr *tr* *8* Acclamation enthousiastes *anim.* *f* Trompettes.

de la foule. un peu plus animé quasi All^{to} (♩=88)

ff

Le Héraut impose de nouveau silence.

fff *tr* *8* *tr* *8*

On amène les Captifs.

Moderato (M. ♩ = 176)

Dans le groupe est Zemroude, la Princesse captive. A coté d'elle, sa nourrice, la Magicienne, vieille femme hagarde, jetant autour d'elle des regards

menaçants.

L'attitude de la Magicienne intimide

les gardes. Le Prince donne l'ordre de l'écartier et de commencer le partage des prisonniers.

Ses regards, alors, tombent sur Zemroude, qu'il contemple, fier de sa beauté, comme d'une conquête glorieuse qu'il se plaît à faire admirer.

très expressif. Più lente (♩ = 66)

Elle même voit le Prince et lui adresse un geste, vite réprimé, de supplication.

La Magicienne s'en aperçoit: elle a un geste de colère furieuse et de vengeance.

p *molto cresc.* *f* *tr* *mf* *tr* *cresc.*

12 (♩ = 76) *tr*

6

Le Prince s'approche de Zemroude. La vieille veut l'en empêcher, il la repousse.

dim. *p* *tr* *tr* *sf* *animato* *tr* *cresc.*

8

Elle résiste.

Etonné, puis courroucé, le Prince

sf *ff*

8

donne l'ordre de l'emmenner. Les gardes exécutent cet ordre. Zemroude et la Magicienne

dim. *tremol.*

sont conduites dans le Palais de droite.

Pendant cette scène, le

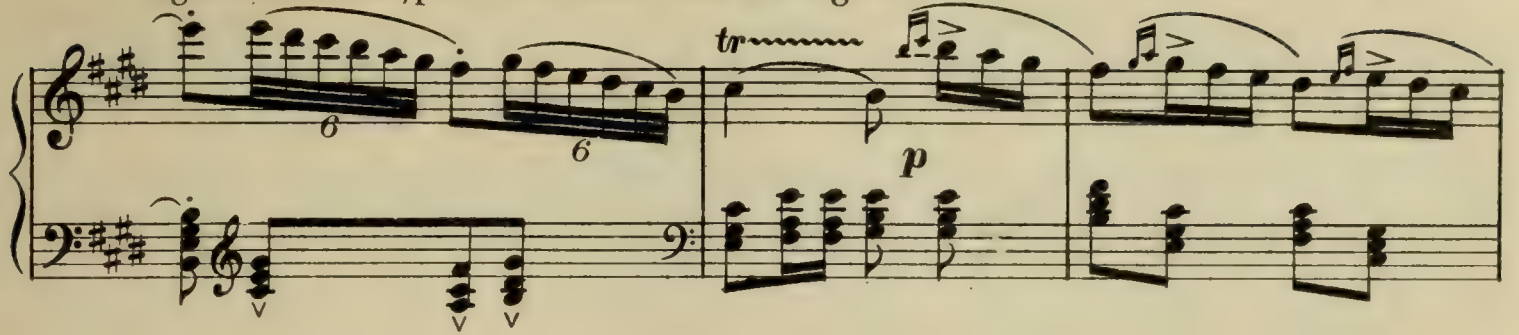
trem. *trem.* *mf* *marc.*

partage des prisonniers s'est terminé. Les captifs sont emmenés. Le Prince a regardé s'é.

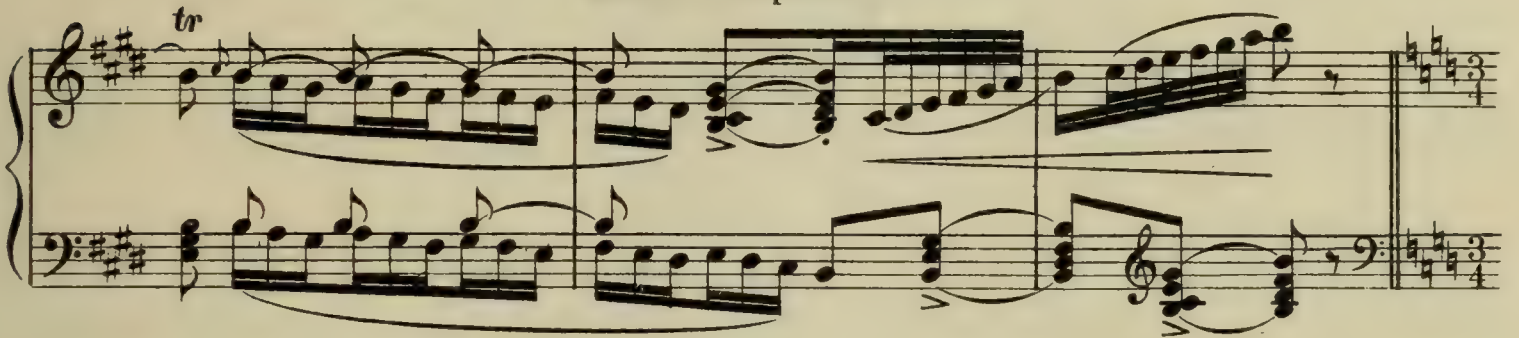
p *sf*

7

loigner Zemroude, puis il est tombé dans une vague rêverie.

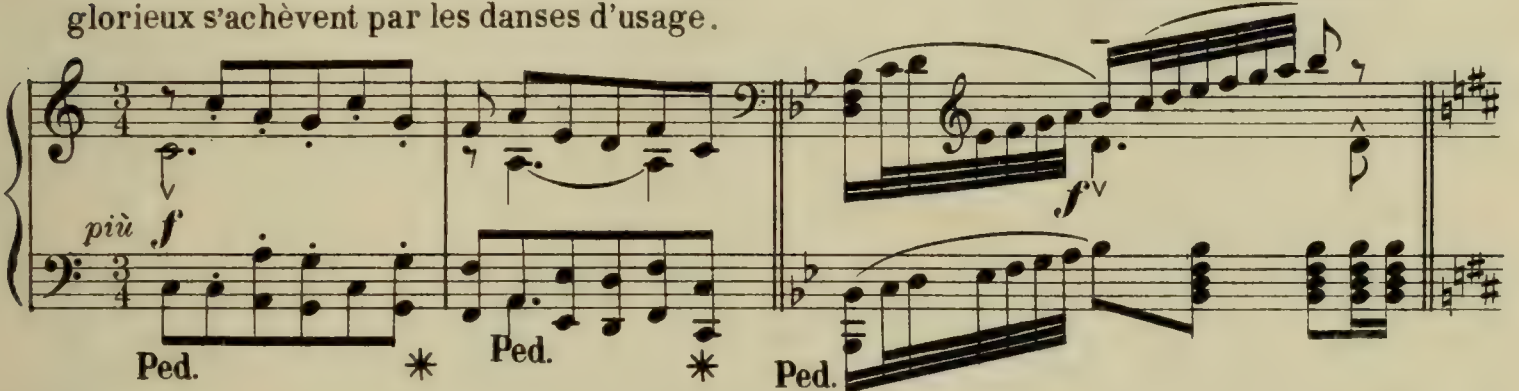


Mais il se reprend...

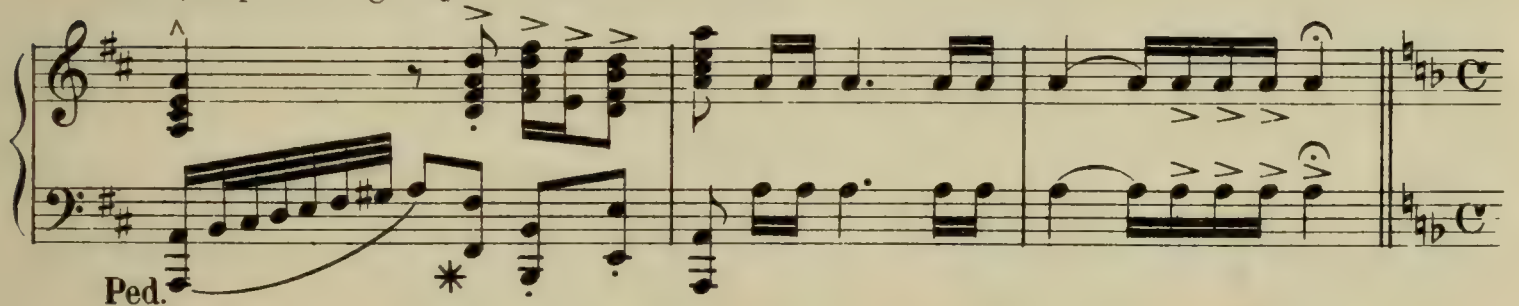


Rasséréné, il ordonne que les fêtes du retour
glorieux s'achèvent par les danses d'usage.

Les trompettes son-



nent, un premier groupe de danseurs s'avance.



DIVERTISSEMENT

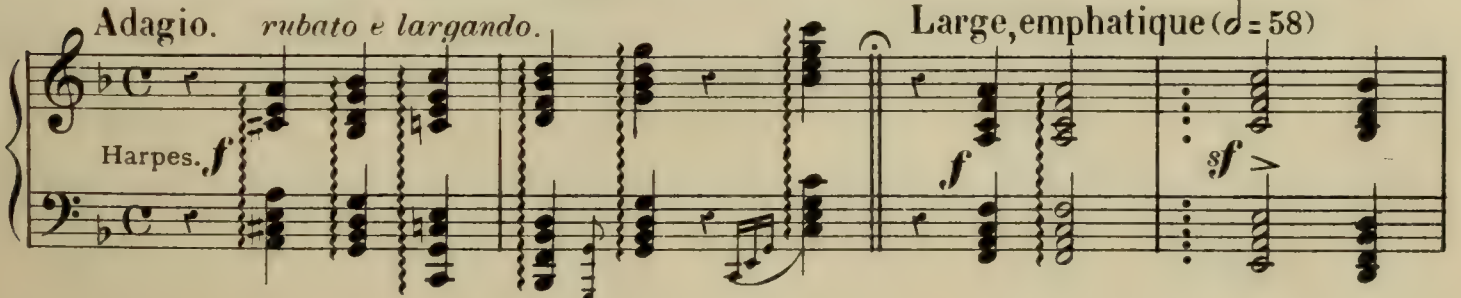
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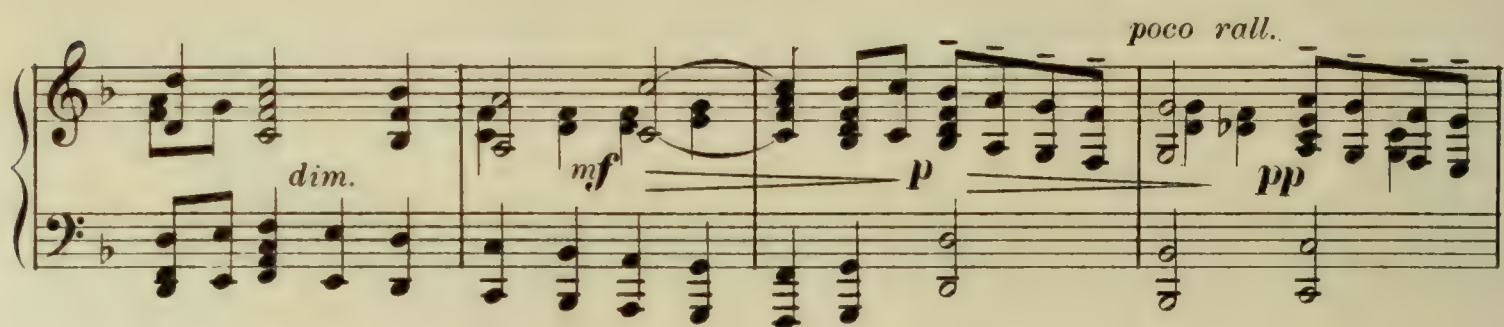
RAPSODIE LAUDATIVE.

Le premier groupe de danseurs est composé de rapsodes munis de harpes. Après un court prélude de harpe, ils entonnent l'éloge du Prince.

Adagio. *rubato e largando.*

Large, emphatique (♩ = 58)





II

Danse de jeunes filles, tantôt gracieuse et un peu lente, tantôt un peu plus mouvementée.

Allegretto ritenuto (♩ = 56)

The musical score is written for piano and flute. It consists of six systems of music. The piano part is written in treble and bass staves, and the flute part is written in a single staff. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Allegretto ritenuto' with a quarter note equal to 56 beats per minute. The score includes various dynamic markings: *p* (piano), *grazioso*, *mf* (mezzo-forte), *f* (forte), *p* (piano), *meno f* (meno forte), and *p* (piano). The flute part is marked 'G^{de} Flûte.' and 'mf'. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The flute part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by bar lines, and some measures contain repeat signs. The overall mood is graceful and slightly slow, with some more movement in the later sections.

p *grazioso*.

G^{de} Flûte. *mf*

f *p*

meno f

p

First system of the musical score. The upper staff is marked *sf* Cors. and the lower staff is marked *sf* Tromp. The system concludes with a trill (tr.) on a dotted quarter note in the upper staff.

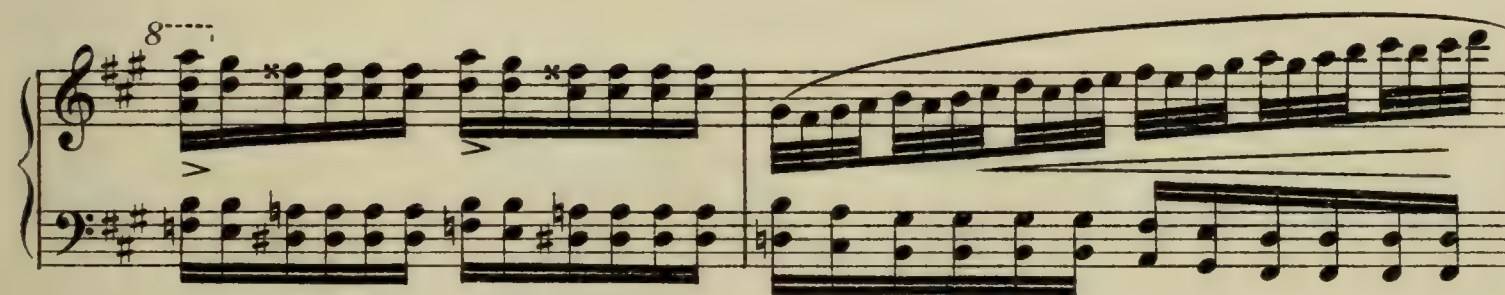
Second system of the musical score. The upper staff is marked *più sf* Quatuors. and the lower staff is marked *ff*. The system features dense chordal textures in both staves.

Third system of the musical score. The upper staff is marked *mf* and the lower staff is marked *f* Tromp. The system ends with a trill (tr.) on a dotted quarter note in the upper staff.

Fourth system of the musical score. The system concludes with a *dim.* (diminuendo) marking over the final measures of both staves.

Fifth system of the musical score. The system includes dynamic markings of *p* (piano) and *pp* (pianissimo) in the lower staff.

Sixth system of the musical score. The system begins with an 8-measure rest (8) in the upper staff, followed by a *p* (piano) marking in the lower staff.

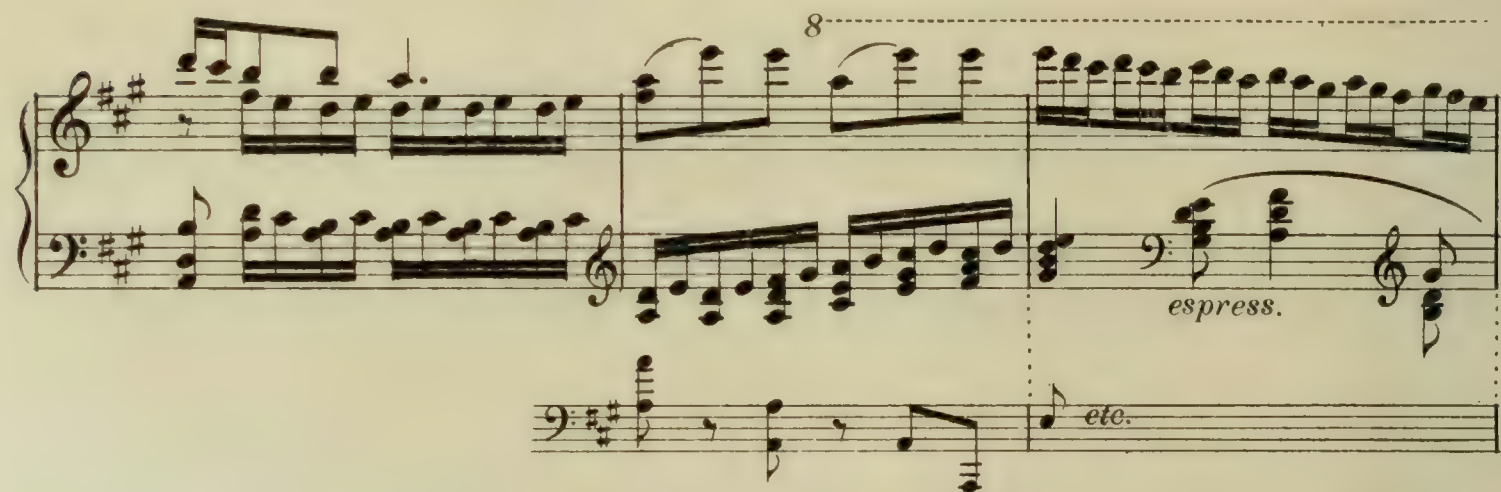




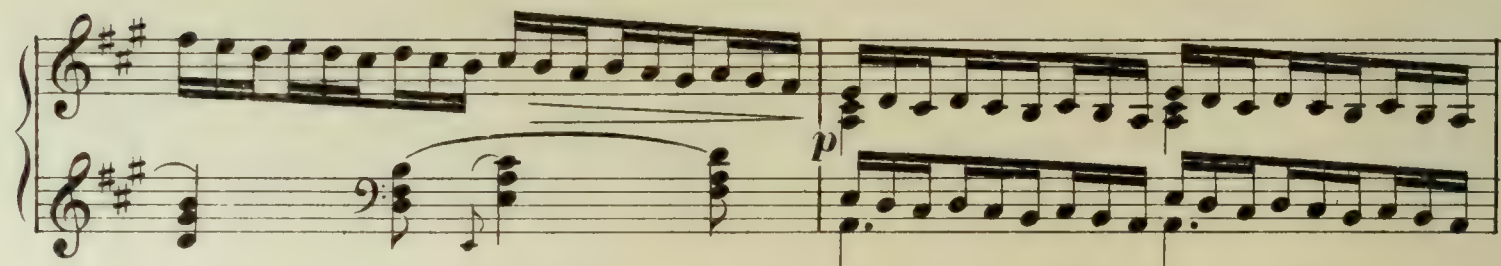
First system of musical notation. The treble staff begins with a piano (*p*) dynamic. The bass staff features a melodic line with a crescendo leading to a decrescendo (*dim.*) and then a very soft (*pp*) section marked "Hautbois." A first ending bracket with the number 8 spans the final measures of the system.




Second system of musical notation. The treble staff continues the melodic line. The bass staff features a melodic line with a crescendo leading to a decrescendo (*dim.*) and then a very soft (*pp*) section marked "Hautbois." A first ending bracket with the number 8 spans the final measures of the system.



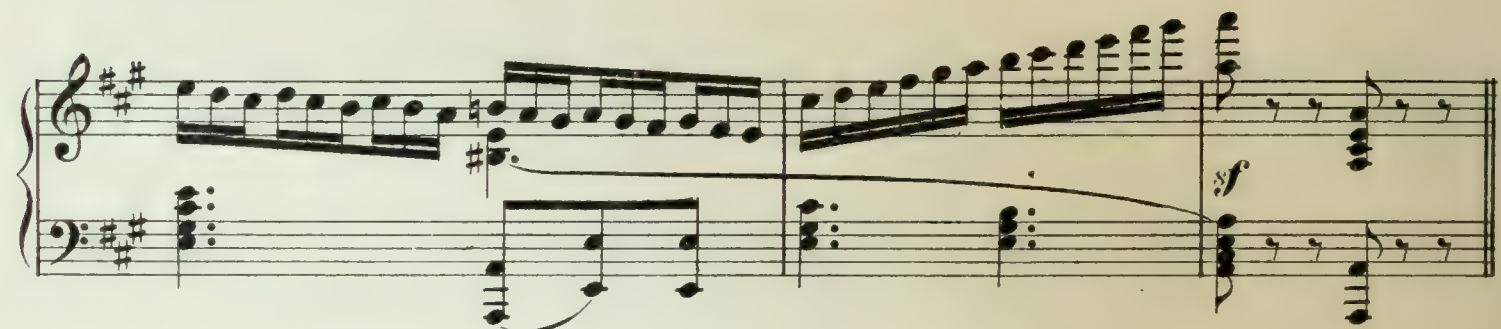
Third system of musical notation. The treble staff continues the melodic line. The bass staff features a melodic line with a crescendo leading to a decrescendo (*dim.*) and then a very soft (*pp*) section marked "Hautbois." A first ending bracket with the number 8 spans the final measures of the system. The system concludes with a melodic line in the bass staff marked "etc."



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a melodic line with a crescendo leading to a decrescendo (*dim.*) and then a very soft (*pp*) section marked "Hautbois." A first ending bracket with the number 8 spans the final measures of the system.



Fifth system of musical notation. The treble staff begins with a piano (*p*) dynamic. The bass staff features a melodic line with a crescendo leading to a decrescendo (*dim.*) and then a very soft (*pp*) section marked "Hautbois." A first ending bracket with the number 8 spans the final measures of the system.



Sixth system of musical notation. The treble staff continues the melodic line. The bass staff features a melodic line with a crescendo leading to a decrescendo (*dim.*) and then a very soft (*pp*) section marked "Hautbois." A first ending bracket with the number 8 spans the final measures of the system.

III

FANTASIA.

Danse guerrière, sauvage, échevelée. Les danseurs expriment avec exubérance, en évolutions rapides, les péripéties de la guerre.

(▲ = Choc d'armes)

Molto animato (♩ = 152)

1^e entrée (guerriers)
fuocoso.

p cresc. *f*

2^e entrée (guerriers)

f *p*

3^e entrée (guerriers)

f *p* *f*

Les groupes se combattent en mouvements synchroniques. ^

Courte mêlée. ^

Evolutions: en mouvements ^

Reprise du combat.

Intervention du groupe V
(femmes)

suppliant les guerriers de cesser le combat.

p *cresc.*

Les femmes sont repoussées

f *p* *cresc.*

Reprise du combat.

f *p*

fp *f* *f* *II* *I*

Courte mêlée.

Reprises partielles du combat.

p *sf* *f* *II* *I*

Courte mêlée et évolution.

Nouvelle intervention des femmes.

First system of musical notation. The right hand features a melodic line with sixteenth-note passages, marked with a forte (*f*) dynamic and a piano (*p*) dynamic. The left hand provides a harmonic accompaniment.

Second system of musical notation. The right hand continues the melodic development with sixteenth-note figures. Dynamics include *più f* (more forte) and *dim* (diminuendo).

Third system of musical notation. The right hand features a melodic line with sixteenth-note passages. Dynamics include *p cresc.* (piano crescendo) and *f* (forte).

Les guerriers tentent en vain de chasser les femmes du champ

Fourth system of musical notation. The right hand features a melodic line with sixteenth-note passages. Dynamics include *f* (forte) and *p* (piano). The left hand is marked *basso marcato* (bass, marked).

de bataille: elles résistent, se cramponnent aux armes... Désordre croissant.

Fifth system of musical notation. The right hand features a melodic line with sixteenth-note passages. Dynamics include *f* (forte) and *dim.* (diminuendo).

Sixth system of musical notation. The right hand features a melodic line with sixteenth-note passages. Dynamics include *sf* (sforzando).

Peu à peu le combat cesse. Les guerriers se rangent et

laissent l'avant scène inoccupée.

Trêve.

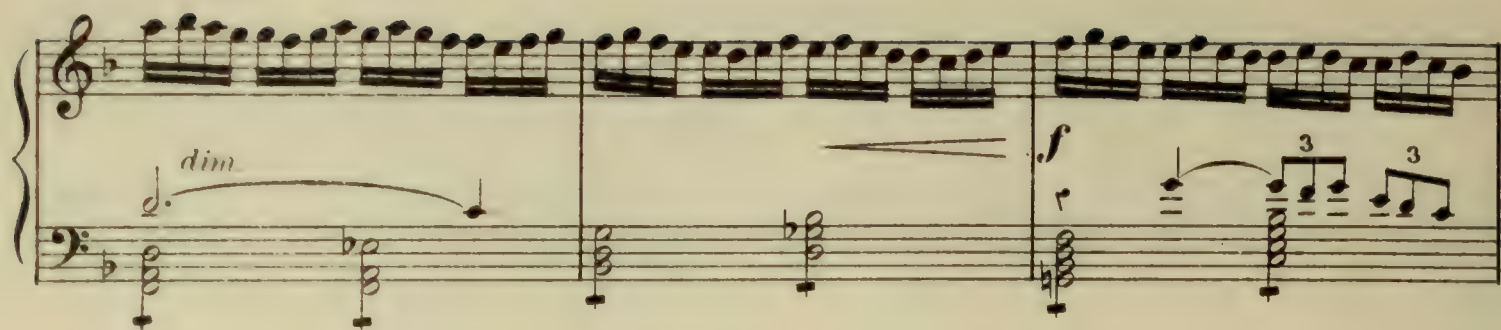
Survient

une guerrière (amazone?) du groupe I défiant le gr. II en combat singulier.

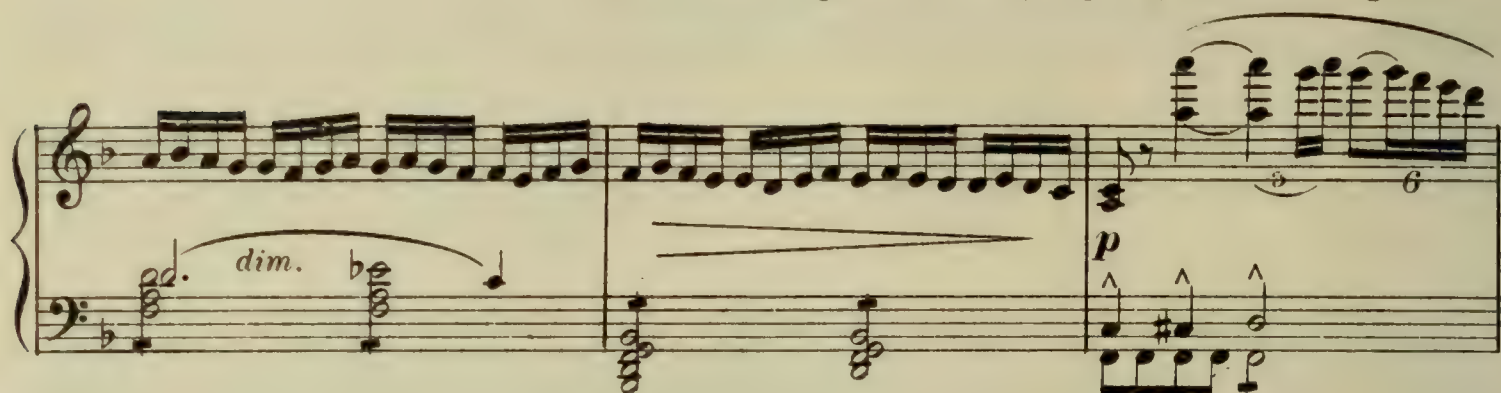
Une amazone(?) du groupe II ré-

pond au défi.

Combat entre les 2 amazones.



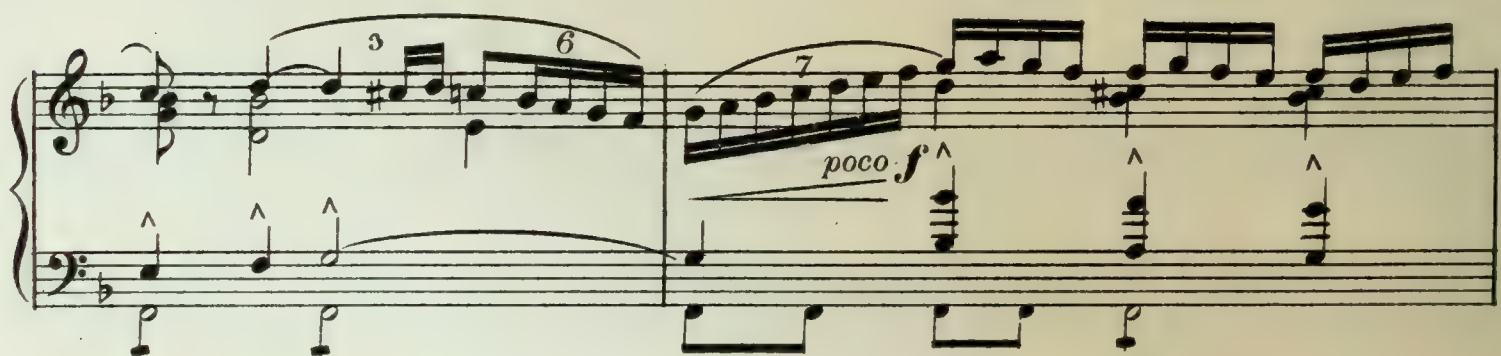
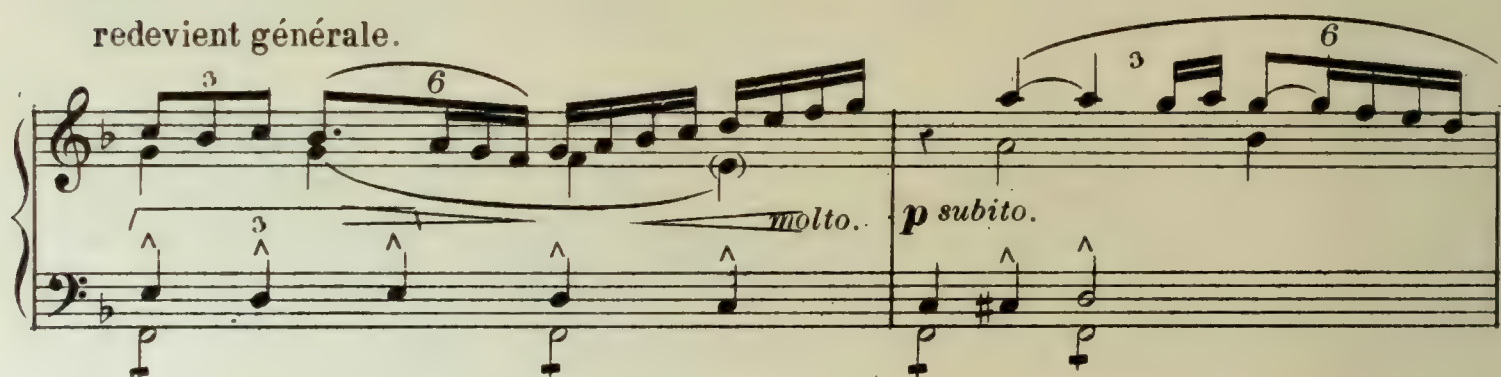
L'amazone du gr. I faiblit: quelques guerrières du gr. I se



précipitent à son aide. Des guerrières du gr. II se portent au devant d'elles, peu à peu la lutte



redevient générale.



First system of the musical score. The right hand features a melodic line with a trill marked '7' and a crescendo leading to a fortissimo (f) dynamic. The left hand provides a steady accompaniment with eighth notes.

Second system of the musical score. The right hand continues the melodic line with a trill marked '6' and a fortissimo (ff) dynamic. The left hand features a triplet of eighth notes.

Les guerriers du gr. II viennent à la rescousse

puis ceux du gr. I.

Third system of the musical score. The right hand features a melodic line with a trill marked '8' and a fortissimo (ff) dynamic. The left hand features a triplet of eighth notes and a fortissimo (ff) dynamic. The system concludes with a fortissimo (ff) marcato dynamic.

Fourth system of the musical score. The right hand features a melodic line with a trill marked '8' and a fortissimo (f) dynamic. The left hand features a triplet of eighth notes and a fortissimo (f) dynamic.

Fifth system of the musical score. The right hand features a melodic line with a trill marked '8' and a fortissimo (f) dynamic. The left hand features a triplet of eighth notes and a fortissimo (f) dynamic. The system concludes with a fortissimo (f) dynamic.

Sixth system of the musical score. The right hand features a melodic line with a trill marked '8' and a fortissimo (fp) dynamic. The left hand features a triplet of eighth notes and a fortissimo (fp) dynamic. The system concludes with a fortissimo (f) dynamic.

fp *f*

dim. *fp* *f*

Mêlée générale. Les spectateurs

p cresc.

eux-mêmes, très excités, se mêlent à la bataille.

mf cresc. *f cresc.*

ff

Mais le Prince se lève et donne l'ordre d'arrêter la fantasia: tout de suite les armes sont abaissées, et les joueurs restent immobiles.

molto. *fff tutta forza.* *fff*

Osias.

Le Prince se retire avec sa suite, la foule quitte la place.
Le soir tombe rapidement.

Tromp. sur scène.

First system of musical notation, 3/4 time signature. The music is in G major. The piano part begins with a mezzo-forte (*mf*) dynamic. The trumpet part enters with a heavy, accented note marked *pesante.*

Second system of musical notation. The piano part continues with a mezzo-forte (*mf*) dynamic. The music is marked *stacc.* (staccato).

Third system of musical notation. The piano part is marked *dim.* (diminuendo). The trumpet part is marked *Trompettes lointaines.* and *più p.* (piano).

Fourth system of musical notation. The piano part is marked *p* (piano). The music is marked *stac. marc.* (staccato, marcato).

Fifth system of musical notation. The piano part is marked *un poco sf* (un poco sforzando) and *sonore. (Cors)*. The trumpet part is marked *pesante.* and *mf*. The piano part has a *Ped.* (pedal) marking and a *p* dynamic.

Sixth system of musical notation. The piano part is marked *estompé.* and *ppp* (pianissimo). The trumpet part is marked *très lointain.* and *pp*. The piano part has a *un poco marc.* (un poco marcato) marking. The system ends with a *8^a plus bas* (8th octave lower) instruction.

Nuit. Clair de lune.

La scène reste vide un moment.

Seul un garde veille à la porte du

Lento (♩ = 63).

ppp lointain. *ppp* sombre.

8^a plus bas

palais, il s'assoupit,
appuyé sur son fusil.Au loin, du sommet d'un minaret, s'élève le chant monotone du Muezzin.
(♩ = 88)

p *rubato.* *pp* *p* *cresc.*

zin psalmodiant la prière du soir.

D'un carrefour obscur surgit la Magicienne... Elle a -

mf *à l'orchestre.* *sf* *dim.*

vance avec précaution...

Elle écoute le chant lointain du Muezzin.

Son re -

(♩ = 63) (♩ = 88)

p *pp* *6* *6* *6* *6* *3*

m.g. *pp* *molto pp* *molto*

gard se tourne vers le palais du Prince: elle a
un geste furieux de menace.Le chant lointain s'élève de
nouveau, la Magicienne se ré.

ff *dim.* *p*

frène et écoute.

sempre dim. *f* dim.

(♩=88) elle a un moment d'impatience: "Ce chant qui ne finit pas!..

p *cresc.* *ff* *dim.*

Des nuages voilent la lune,
l'ombre s'épaissit.

(♩=63)

dim. *p* *pp*

Au moment où la vieille va se glisser dans le palais du Prince apparait une patrouille.

(♩=66) *m.g.* *p* *pp* *trem.* *trem.* *espress.*

La magicienne se dissimule. Allegretto. (♩ = 84)

mp
un poco marcato.

p

La patrouille a disparu. Avec d'infinies précautions,

espress.
dim.
sf dolce.
p
sf

la magicienne se faufile de nouveau vers le palais.

Avec un geste effrayant de menace elle pénètre dans le palais et disparaît.

p
sf
ff
dim.

La sentinelle se réveille en sursaut, épie l'ombre
un moment, et, rassurée, monte la garde....

p
ff
pf
f
ff

Rideau. 8---

Fin du
I^{er} Acte.

ACTE II

Un poco lento (♩ = 56)

mf Cors. *p* Clarin. *pp* Quatuor. villes C.B. pizz. Bassons.

p *espress.*

Animato.

pp

anim. sempre.

cresc. *mf* *dim.* *mf* Cors. marc.

tremol. marc.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *dim.*, *ff*, *dim.*

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *f*. Marking: *tranquille.*

Fourth system of musical notation. Treble and bass staves. Dynamics: *mp*, *pp*. Markings: *rit.*, *Cors.*, *Timbale.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp*. Markings: *Rideau.*, *Cors.*, *All^{to} Mod^{to} (♩ = 60)*.

La scène représente une des chambres du palais du Prince. Celui-ci est étendu sur un divan, au pied d'un trône. Des esclaves l'éventent. Danses discrètes.

Sixth system of musical notation. Treble and bass staves. Dynamics: *pp*. Markings: *stacc.*, *G^{de} Fl.*, *capriccioso.*

capriccioso.

Flûte. *sf*

pp

Clar.

pp *mf* *ppp*

quasi cadenza.

8

sec.

pp

F1. *sf* 8

8

p *sf*

Clar. *sf*

p

dim.

Le Prince s'est assoupi.

On cesse les danses.

pp

pp

pp

Timbale.

Les esclaves se retirent. Le Prince reste seul, à la lueur vacillante des lampes.

estompé.

La Magicienne, avec d'infinies précautions, surgit de derrière la tenture où elle se dissimulait.

Allegretto moderato (♩ = 92)

pp

indistinct.

p

sans cresc.

Altos.

menaçant.

Cor bouché.

Elle s'avance... Puis s'arrête et écoute...

pp

Quatuor en sourdine.

sf

Timbale.
indistinct.

"Le Prince dort-il?"

-Silence.

La Magicienne s'avance de nouveau, et
Andante (♩ = 66)

p

espr. cresc.

mf

anim.

molto

Altos.

apercevant le Prince, son visage exprime une haine farouche. "Le voilà, le devastateur de mon un poco allegro. (♩=92)

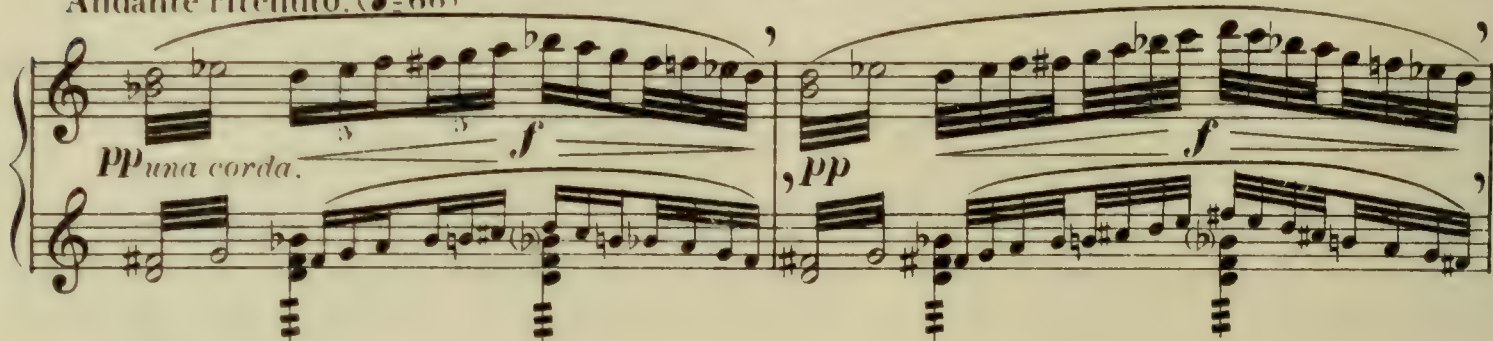
pays!... ô vengeance! je te tiens!..." Elle brandit un poignard et va frapper le dormeur.... quand

elle s'arrête. Non, cette mort serait trop douce, le châtimant insuffisant.... Andante. (♩=66) Il y a (espr. molto) passionné.

d'autres moyens.... un supplice pire que la mort: L'AMOUR! L'amour inassouvi, malheureux, repoussé, qui torture le cœur.



La Magicienne décrit dans l'air des cercles magiques, coulant dans les veines du Prince la flamme qui le dévorera.
Andante ritenuto. (♩ = 66)

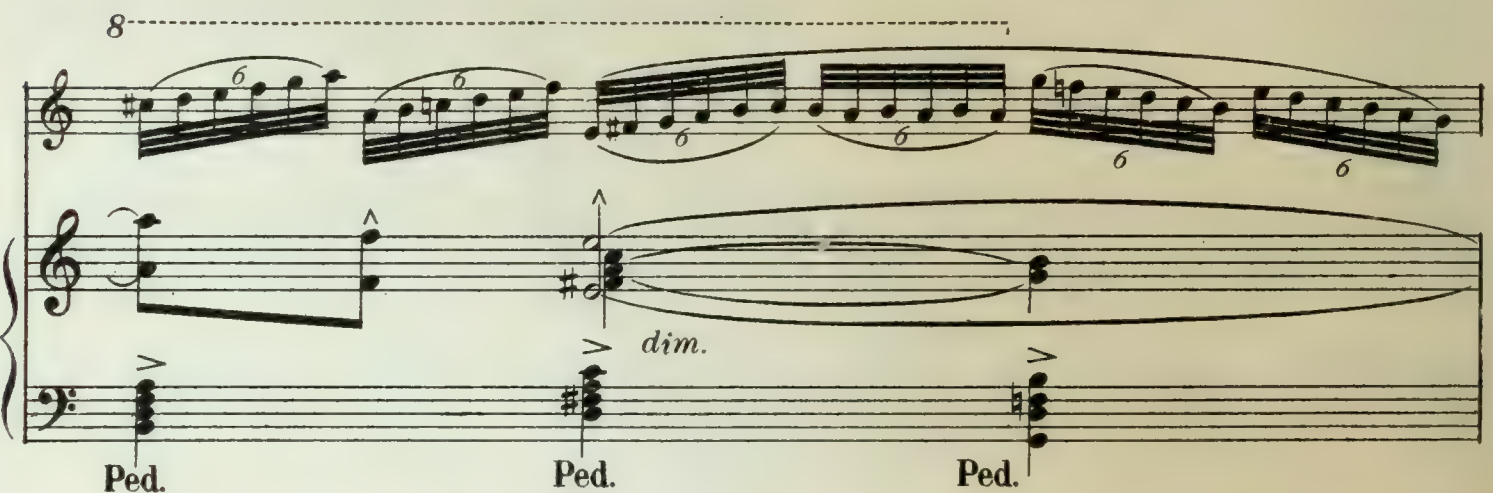
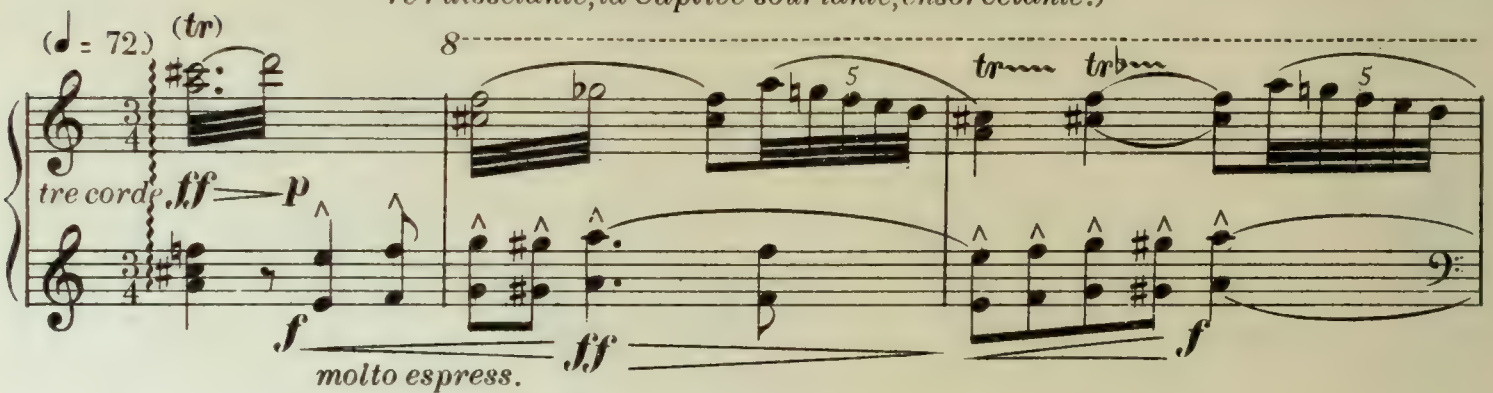


me qui le dévorera.



Le charme opère: le Prince s'agite sur sa couche, en proie à un rêve obsédant: il voit la Captive lui apparaître, radieuse de beauté.

(La toile de fond du théâtre s'ouvrira pour laisser voir dans un fond de lumière ruisselante, la Captive souriante, ensorcelante.)



Le Prince se lève, chancelant, éperdu. Ses bras se tendent vers l'apparition qui semble lui ré-

pondre et lui jeter des regards fascinateurs.

The musical score for 'The Bird Song' is presented in two systems. The first system consists of two measures. The treble clef part features a trill on a B-flat note, marked with a 'tr' and a fermata. The bass clef part contains a continuous eighth-note melody, with the first measure having a fermata over the final note. The second system also consists of two measures. The treble clef part continues with a trill on a B-flat note, marked with a 'tr' and a fermata. The bass clef part continues the eighth-note melody, with the second measure having a fermata over the final note. The key signature is one flat (B-flat), and the time signature is 4/4.

Musical score for "The Merry Widow" (Act II). The score is written for a piano and voice. The piano part is in the bass clef, and the voice part is in the treble clef. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into four measures. The first measure shows a piano introduction with a trill (tr) on the first note. The second measure shows a piano introduction with a trill (tr) on the first note. The third measure shows a piano introduction with a trill (tr) on the first note. The fourth measure shows a piano introduction with a trill (tr) on the first note. The piano part features a series of eighth notes in the bass, with a trill (tr) on the first note. The voice part features a series of eighth notes in the treble, with a trill (tr) on the first note. The score is marked with "dim." (diminuendo) in the second measure. The score is marked with "3/4" in the fourth measure.

Il s'élance pour saisir le fantôme dans ses bras... Mais brusquement, tout disparaît

dans la Nuit. Le Prince retombe sur sa couche, se demandant: *Ai je rêvé? Tout est calme...*

Allegretto.

Andante (♩ = 60 à 63)

Rêve divin... et étrange... Qui m'inquiète... et me ravit...

Cor.

5

p

tre corde.

Comme tout est silencieux!...

Et pourtant, je la vois encore, cette apparition terrible... et douce...

pp en sourdine.

una corda.

H^{bt}

p *mf*

Peu à peu le Prince se tranquillise...

Cependant,

Allegretto (♩ = 88)

Basson.

p *perd.* *pp*

derrière lui s'avance de nouveau la Magicienne.

cresc.

La Vieille redouble ses passes magiques.

Et le Prince sent s'infiltrer de plus en plus en lui une passion dévorante.

(♩ = 66)

p *f* *pp*

espr.

trem. *Ped.* *

Son agitation grandit, il cherche à éloigner la vision

pp *f* *8 espr.* *Ped.*

qui l'obsède.

anim. poco a poco.

f *f*

En traçant un dernier cercle magique, la Magicienne disparaît.
Allegretto mosso. (♩ = 96)

f

Le Prince s'est élancé de son lit de repos, il comprime les battements terribles de son cœur et cherche à combattre la vision qui l'obsède.

trem. *ff* *très expressif.*

Il frappe sur un gong d'appel.

Allegro mod^{to} (♩ = 104)

string. 8----- *string.*

Più allegro. (♩ = 138)

Entre l'officier de garde et quelques soldats.

8----- *f*

Le Prince lui dit: "Cette femme, cette Captive... occupe toutes mes pensées..."
espress. appassionato.

8-----, *p* *sf*

Jela désire...: L'officier de garde sursaute: "comment, le Prince désire, lui qui n'a qu'à vouloir"

sf *stacc. e marcato.* *stacc.* *dim.*

Le Prince.

"Dites lui que je la veux.... ou plutôt..."

il enserre son front dans ses mains,
cherchant à préciser ses idées brouil.

espress. *sf* *p*

lées par le rêve fantastique. *Qu'on me l'amène sur le champ :*

dim.molto.

pp

Les gardes s'inclinent et se retirent.

Les gardes s'inclinent et se retirent.

dim.

mp stacc.

Ped. *

Ped. *

Resté seul, le Prince s'abîme en ses pensées:

Allegretto. (♩ = 92)

Violoncelles.

Violoncelles.

p *f* *mf*

The image shows a musical score for Violoncelles (Cello). It consists of two staves. The first staff has a treble clef and the second staff has a bass clef. The key signature is one flat (B-flat). The score is divided into four measures. The first measure contains a whole note chord of B-flat and D-flat. The second measure contains a whole note chord of B-flat and D-flat. The third measure contains a whole note chord of B-flat and D-flat. The fourth measure contains a whole note chord of B-flat and D-flat. The dynamics are marked as *p* (piano), *f* (forte), and *mf* (mezzo-forte).

"Ce charme étrange... cruel....

Andante.

et doux, pourtant...

Quelle faiblesse m'envahit?...“

Flûte.

Flûte.

pp

#

"Mais non! Ma volonté ne faiblira pas! Je suis le Prince toujours!"

All^o molto.

Allegretto mosso (♩ = 96)

(♩ = 112)

(♩ = 138)

anim. poco a poco.

mf marc. cresc. f p stacc.

Rentrent les gardes

amenant la Captive, impassible, orgueilleuse.

(♩ = 96)

Le Prince la prend

rit. molto. espr. (♩ = 112)

rit.

Andante (♩ = 63 a 66)

p sf pp

par la main et lui dit, en maître galant, qu'il l'aime: Tu me plais. Ici ton sort sera plein d'agrément.

ments. Favorite et aimée tu peux être heureuse.

La Captive répond avec hauteur
"Votre Maitresse? Jamais la fille"
 Allegretto agitato. (♩ = 80)

et mépris.

d'un Roi ne s'abaissera à ce point!"

Le Prince,
 saisi de ce

refus injurieux passe de la douceur à la menace peu à peu

accentuée: *"Je te veux, tu seras mienne."*

Allegretto ritenuto.

La Captive: *"Jamais"*

Basso dim. poco a poco.

Ma volonté te brisera."

♩ = 84

anim. ♩ = 80

Le Prince: *"Je suis le maître."*

La Captive

"Que m'importe!"

Le Pr. *"Ta vie est en mon pouvoir!"*

Allegretto ♩ = 96

La C. "Soit! Prends la. Je ne crains pas la mort!"

Più Allegro.

Cuivres.

sf *sf* *rinforz.*

Déjà le Prince fait signe à ses gardes, qui saisissent la Captive et l'entraînent...

All° non troppo

sf *sf* *sf* *fp*

trill..

sf *f rude.* *Cors.*

Quand, subitement, le

Prince se ravise, les arrête, attire de nouveau à lui la Captive impassible... Et de la colère il passe aux prières.

Le Pr. "Pardonne mon courroux... Ne crains rien..."

Andante I^a ♩ = 96.

humble.

sf *rall.* *espress.* *mf*

Viens... je t'aime..."

La Captive

ne répond pas. Le Pr. "Quoi? Pas un mot?"

Brusque, avec impatience, la Captive se détourne... bref. Cuivres.

p *vllle Solo.* *sf*

♩ = 88 ♩ = 84 ♩ = 76

hésitant.

Le Pr. "Tu me repousses?... Mais je t'adore!" La C. "Et moi, je te hais! Meurtrier des miens, destructeur
de ma race je t'exècre!... Va - t'en, laisse - moi!"
bref.

♩ = 69 *suppliant.*
Cor anglais.
Cuvres. 3
♩ = 72 *impat.*
f Violons, Flûtes.
f Cuvres.

Le Pr. "Ecoute moi.
suppliant.

Je ne suis pas ton ennemi.

Cor anglais.
p — *f* *dim.*
Violons.
p *trem.*

Je te veux heureuse...

Je veux effacer de ton

âme le souvenir des jours de deuil...

Qu'on apporte de l'or... des pierreries...
Tous mes trésors sont à toi."

♩ = 80 *tr*
fp *fp* — *fp* — *fp*

Des esclaves exécutent les ordres du Prince.

Des coffrets remplis d'é.

Più Allegro ♩ = 96

8

All° assai.

p *string.* *f*
f

tinçelantes richesses sont apportés aux pieds de la Captive. Mais elle, dédaigneuse, repousse

♩ = 126

du pied les trésors, refuse tout.

8

Alors, le Prince s'écrie: "Eh bien! sois libre! sois mon égale! Monte avec moi sur le trône..."

8

La C.: "Que m'importe la liberté?..."

♩ = 144

rit. marcato.

Le Pr. Eh bien... Si tu ne veux être mon égale, sois ma Dans son délire, le Prince se traîne aux pieds de Anim. poco a poco.

souveraine... C'est moi qui serai ton esclave.

Zemroude et s'humilie.

più string.

Un sourire de triomphe apparaît All.^o ♩ = 84 ou ♩ = 168

sur les lèvres de la Captive.

"Proche, se dit elle, est l'heure de la vengeance!"

La Magicienne reparait peu à peu exultante, voyant le

triomphe de son maléfice.

Le Prince enlève son collier, signe de Sou-

Più Allegro.

$\text{♩} = 100.$

Il dépose aux pieds de Zemroude

veraineté, et le passe au cou de la Captive..

le sceptre

$\text{♩} = 96$

Puis il appelle la cour.... les guerriers, les pré-
Andante un poco mosso. $\text{♩} = 80.$

tres, les serviteurs...

rinf.

Et, quand tous sont assemblés, intrigués, le Prince leur com -

ff

mande de ne plus obéir désormais qu'à Zemroude: *Elle seule est souveraine, que tous s'incli -*
Solennel (♩ = 63)

p *f*

nent devant elle.

p

cresc.

f *dim.* *f* *sonore.* *♩ = 69*

L'assemblée sub-

jugée s'incline profondément devant Zemroude, marquant par là sa soumission. Le Prince s'est

dim. *mf marc.* *espress.* *marc.*

agenouillé, dans l'attente d'un mot de pardon, d'amour....

dim. *f*

Mais Zemroude le repousse avec

p *dim.* *pp* *string.* *espress.*

rudesse: "Homme exécré, hors de ma vue!"

f *f stacc.* *8* *Flûtes, Violons.*

Allegretto *♩ = 88.*

Elle ordonne aux gardes d'arracher

8. *ff* Tromb. *ff* $\text{♩} = 63$

au Prince ses vêtements, de le couvrir d'une bure grossière: à son ennemi vaincu les plus terri-
Ces ordres sont tout de suite exécutés par les gardes serviles.

mf *cresc. molto* *ff* *p* *molto* *ff*

bles outrages seront encore trop doux!

Allegretto $\text{♩} = 88$.

f *f* Cors.

Puis quand le Prince est là, sordide, anxieux se de-

8. *tr.* *f* *ff* *sf sec.* *sf sec.*

mandant ce qui va se passer.... Zemroude le chasse!

8. *f* *marc.*

Les gardes mêmes, menacent le Prince,
leur ancien Maître...

Le Prince a peu à peu reculé jusqu'à
la porte... *string.*

mf *p cresc.*

Quand Zemroude donne l'ordre de le chasser et
que les gardes le menacent, il s'élance au dehors
avec un geste de désespoir immense...

Triomphe de Zemroude.

Allegro molto string.

$\text{♩} = 108$

$\text{♩} = 124$
8

$\text{♩} = 89$. Trompettes.

f insolent.

f *ff*

Violons. *Tromp.* *ff*

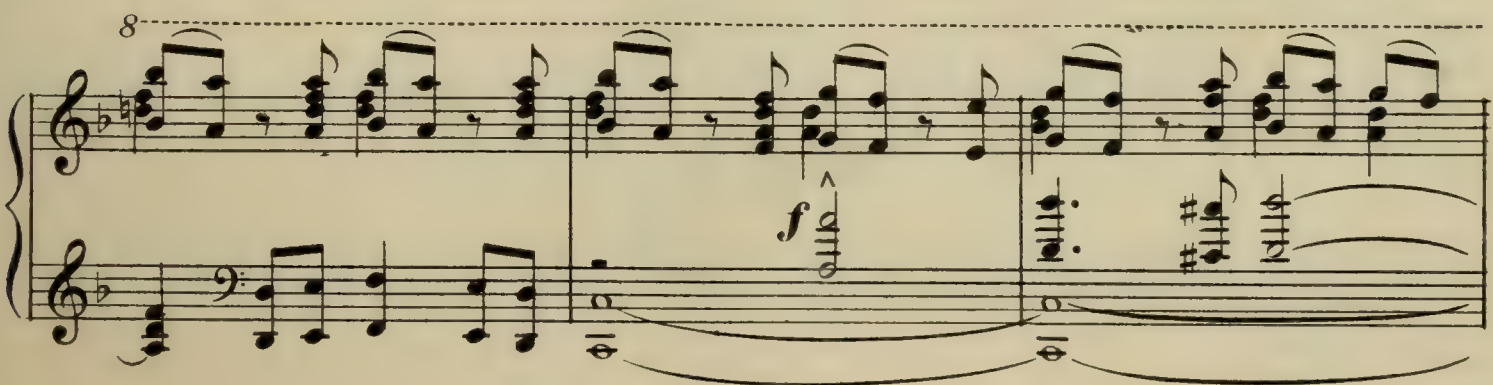
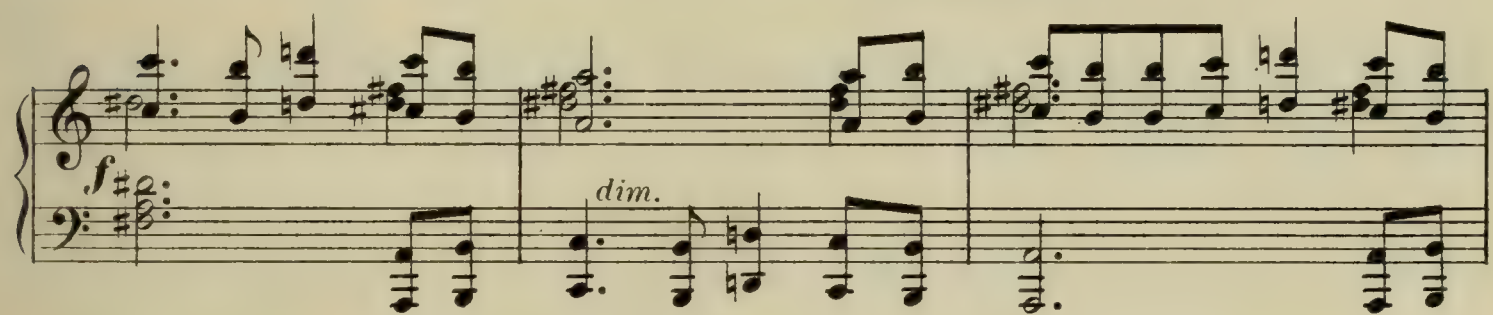
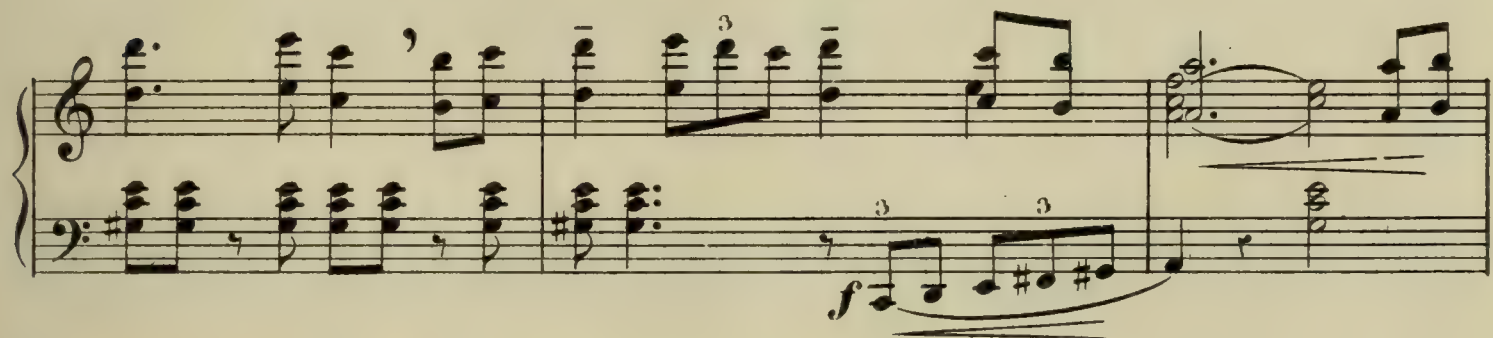
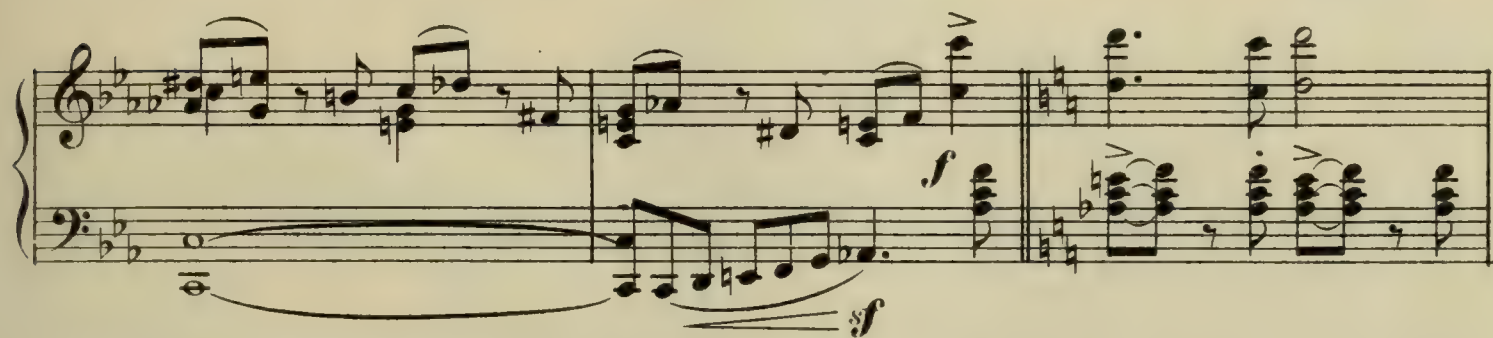
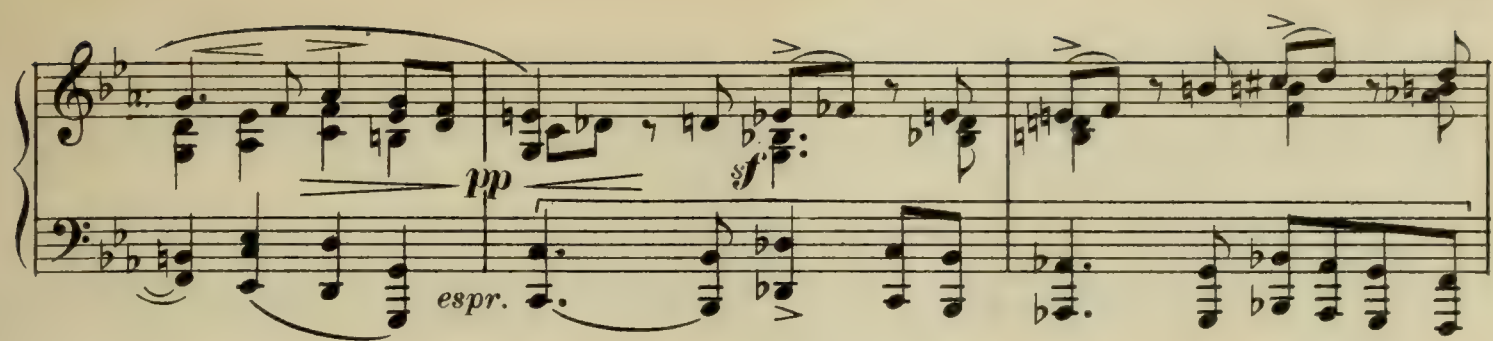
ENTR' ACTE SYMPHONIQUE:

Le Prince errant, repoussé de tous.

dim. *p*

Altos. *pp*

espress.



un poco più anim.

sf *viollement.*

ff

Trombones.

ff

encor' più anim.

f *fuggente.*

marc.

Rideau. On découvre une clairière de forêt, dans un pay-
Arrive le Prince. Il est errant. Il chancelle,

dim.

sage tourmenté.
épuisé de fatigue. Ses vêtements sont en lambeaux.

p *sempre dim.*

Epuisé, il se laisse

sempre dim.

Le regard vague... Un souvenir douloureux l'accable...

choir...

Andante. ♩ = 63
las et mélancolique.

pp

p Cors.

Altos.

Basson. Cor

♩ = 76
Quatuor.

pp

Passe une caravane, (marchands, porteurs nè.

Allegretto. ♩ = 76

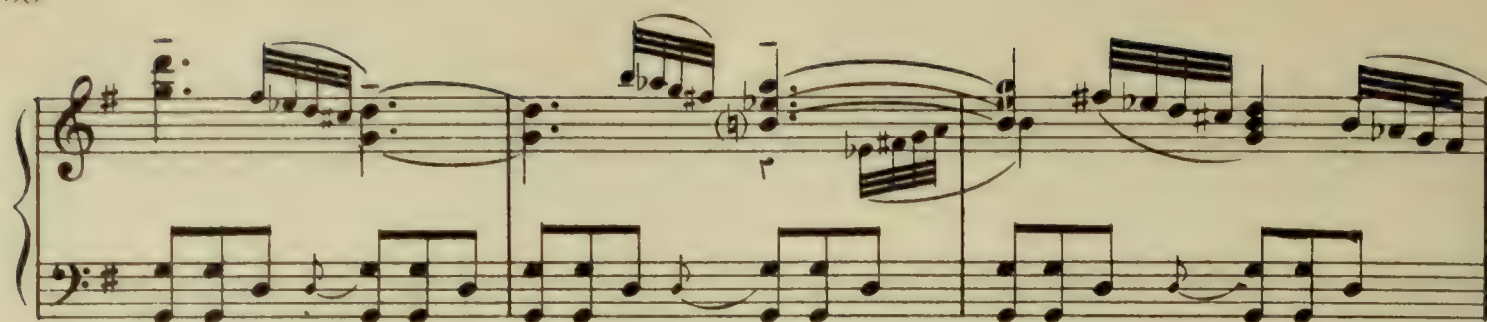
Clar.

G^{de} Flûte.

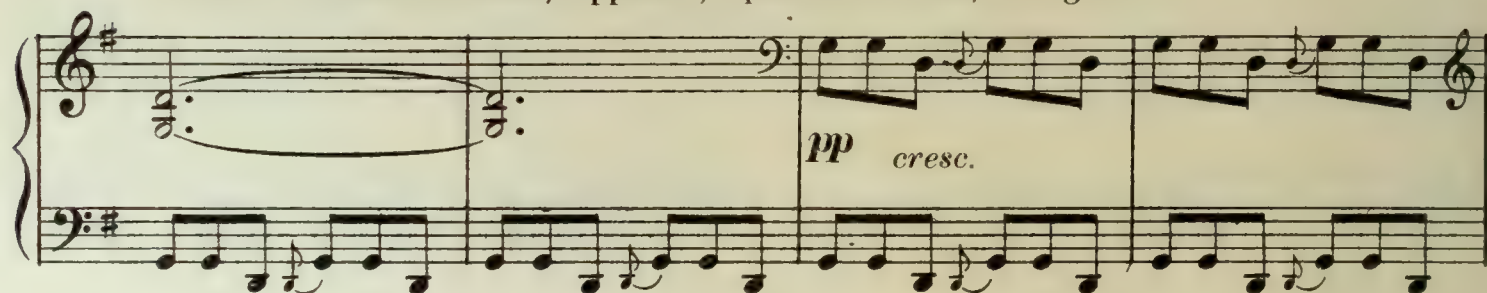
p stacc. rythmé.

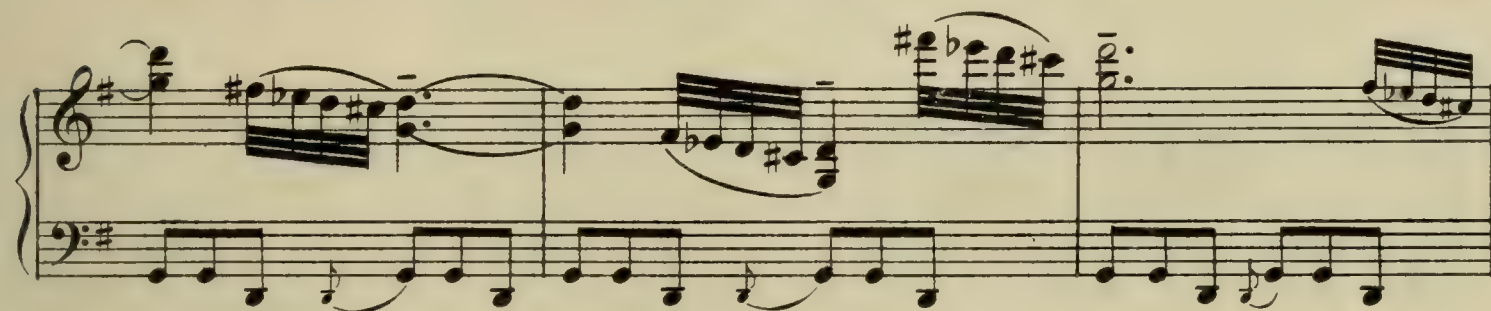
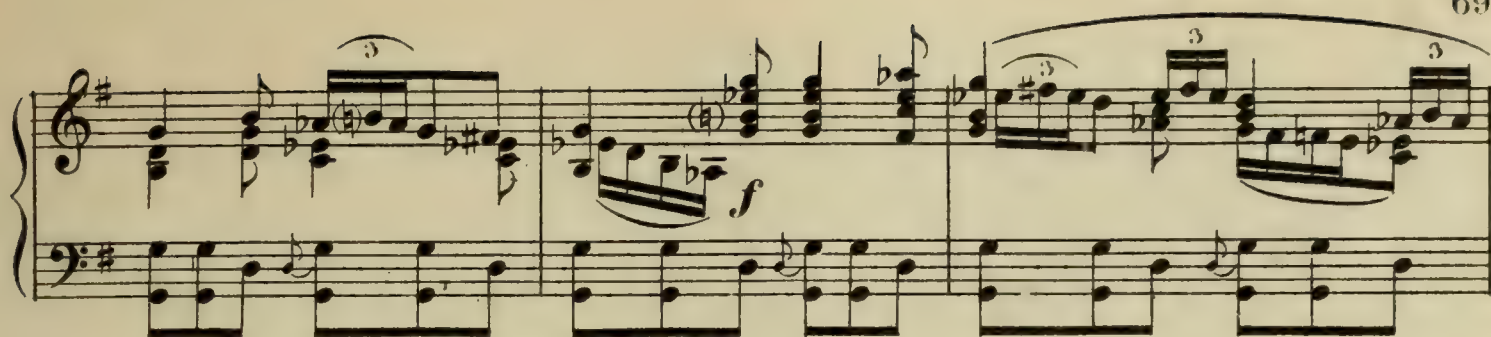
gres, conducteurs, ânes, chevaux et dromadaires.)

f

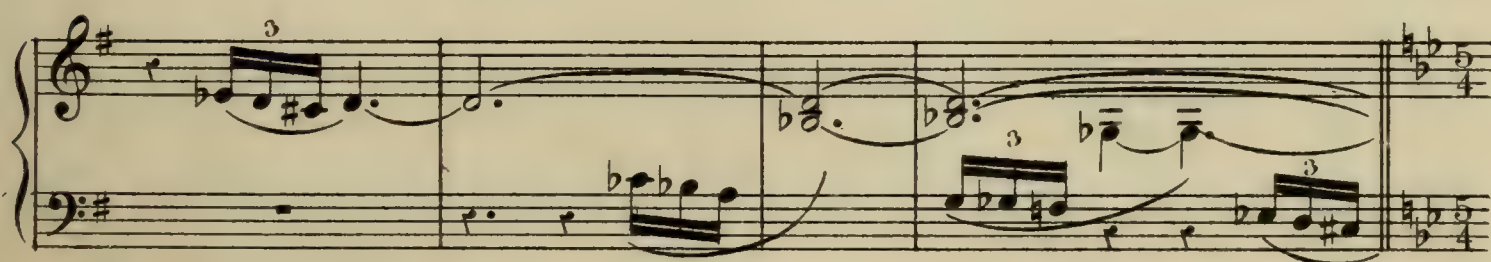
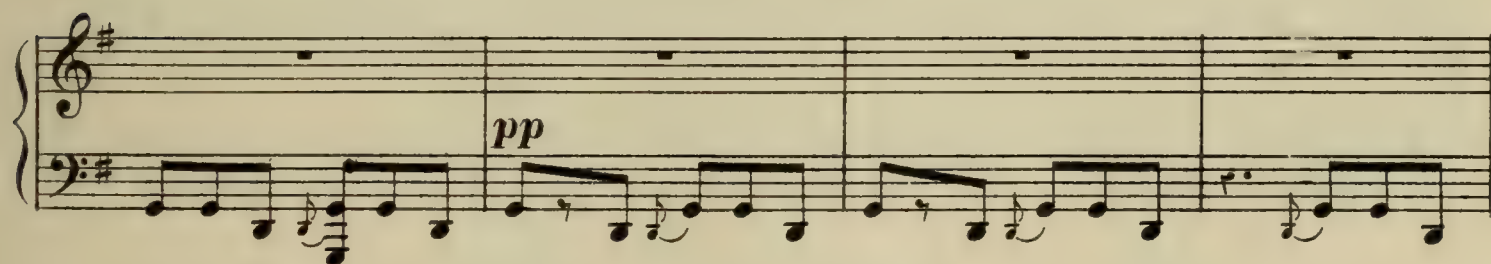
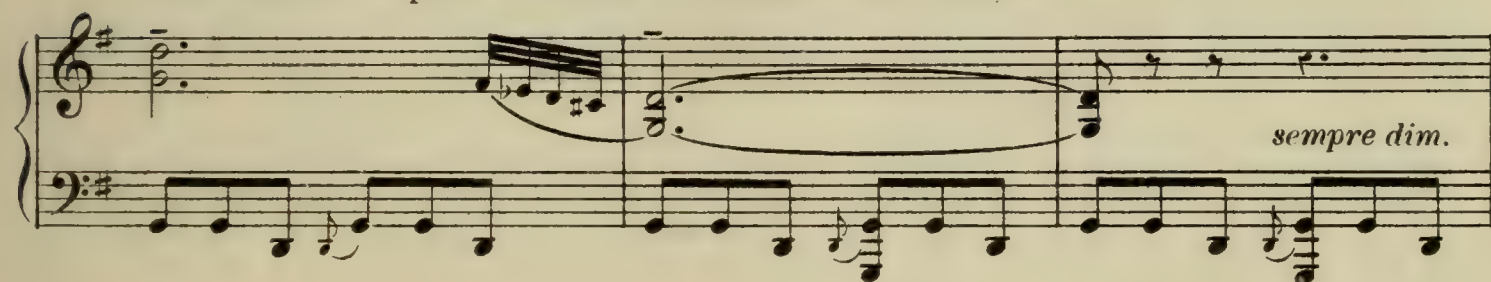


Le Prince a tendu les bras, suppliant, espérant une aide, un regard.





La Caravane a disparu. Personne n'a fait attention à l'errant...



Le souvenir torturant de Zemroude reprend le Prince ...

Andante ♩ = 63 à 66

4 Violoncelles et 3 Bassons.

Passent deux Derviches, très dévots.

Allegretto moderato. ♩ = 84

Avec joie, le Prince se précipite vers les saints hommes: eux certes, lui verseront au cœur la consolation qu'il désire.

Mais les religieux font semblant de ne pas comprendre. Ils passent très vite,

$\text{♩} = 96$ 3 3

ff

répondant aux supplications du Prince par un geste de hâtive bénédiction.

$\text{♩} = 84$

p *p stacc.*

Attéré, le Prince les

dim.

regarde s'éloigner.

Et voici qu'apparaît un très vieux mendiant, sordide, éclopé, avançant péniblement sur deux bé -
Andante poco mosso ($\text{♩} = 72$) ($\text{♩} = 72$)

poco f *pp* *pp stacc.* *espress.*

NB. L'accompagnement absolument effacé.

quilles.



En le voyant, le Prince se dit: "Voici une infortune aussi grande que la mienne... Avec ce misérable je pourrai sympathiser"



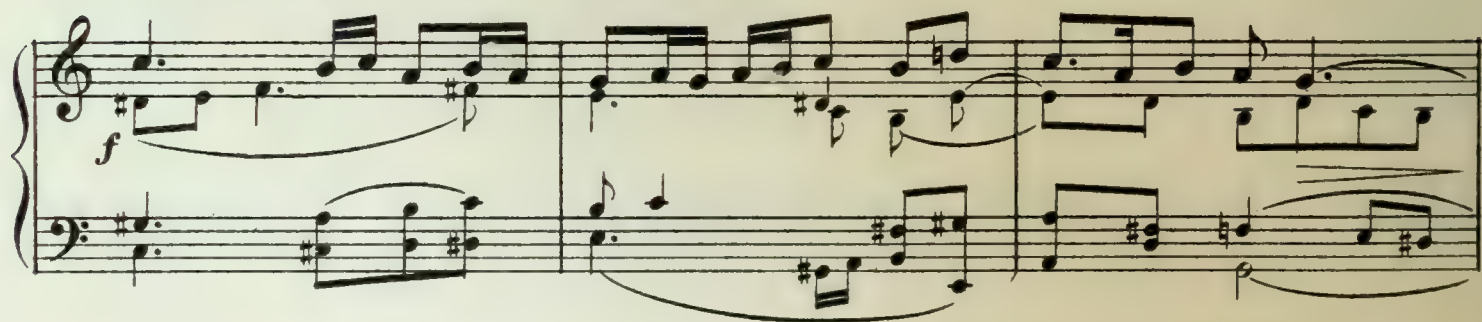
Ils s'approche du mendiant, avec amitié.



Mais le mendiant



le repousse, comme offensé de tant de familiarité.



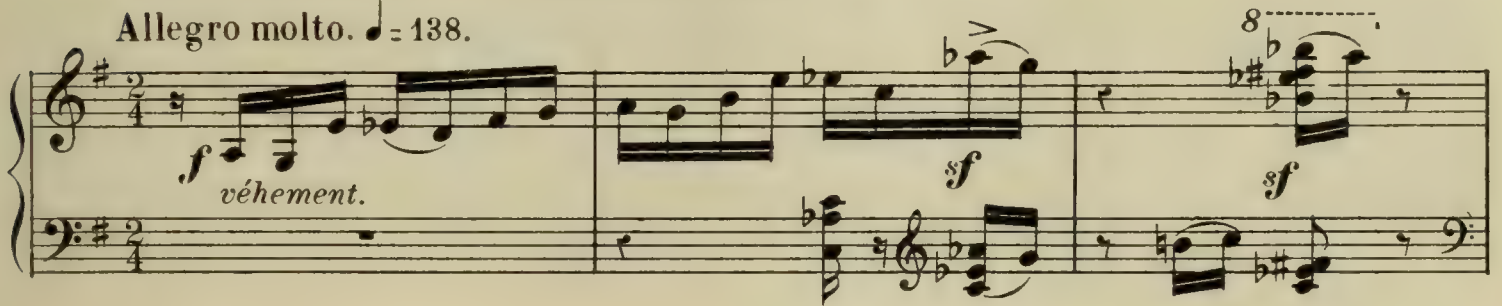
Il secoue ses guenilles d'un air dégoûté et
s'éloigne en clopinant...

Le Prince est resté figé de sur-
prise et d'horreur.

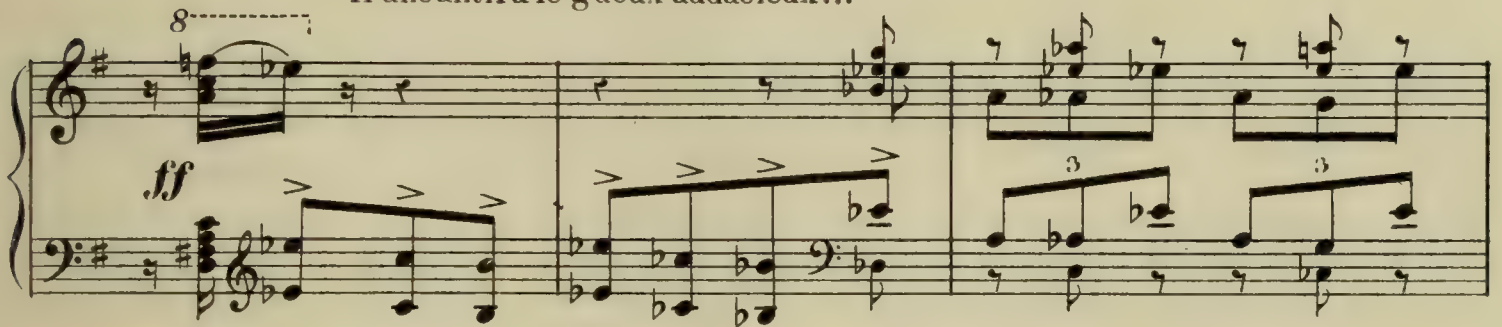


Et voici que soudain sa colère éclate, terrible...

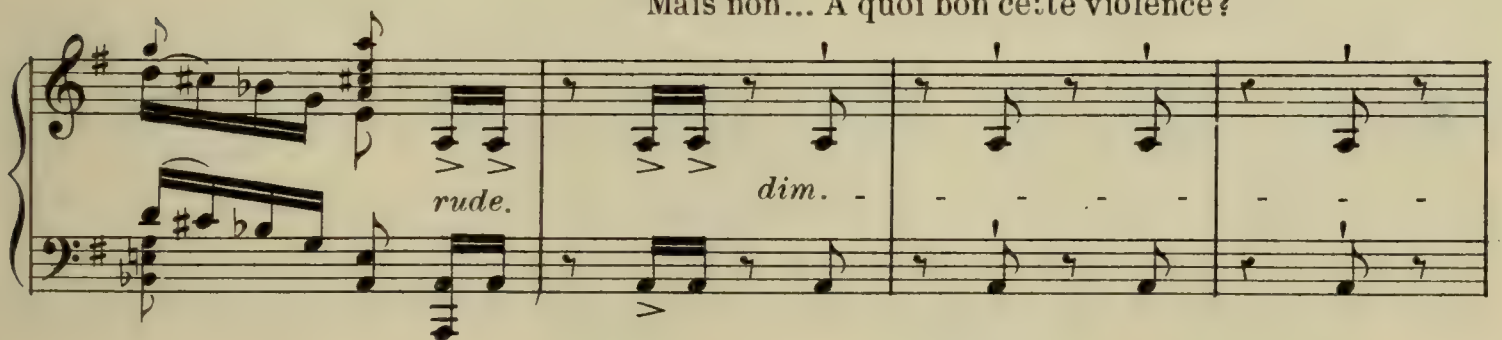
Allegro molto. ♩ = 138.



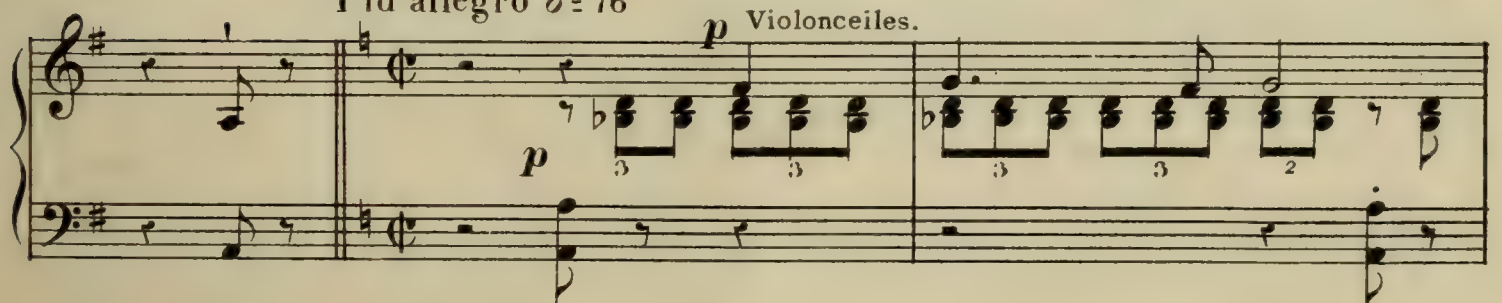
Il anéantira le gueux audacieux...



Mais non... A quoi bon cette violence?



Le destin l'accable, le monde le repousse, son lot désormais, c'est d'errer
Più allegro ♩ = 76



sans cesse, solitaire...

First system of musical notation for piano. The right hand contains a triplet of eighth notes. The left hand has a melodic line with some triplets. Dynamics include *m.g.* and *m.d.*

Second system of musical notation for piano, continuing the previous system with various melodic and harmonic developments.

Et le Prince reste là, découragé, écroulé...

Andante ♩ = 66 à 69

Third system of musical notation for piano. The tempo is marked *Andante*. The right hand has a melodic line with a *rall.* marking. The left hand has a steady accompaniment. Dynamics include *rall.* and *pp*.

Peu à peu la forêt s'enténébre.

(Violons) *dolce, tranquillo.*

Fourth system of musical notation for piano. The right hand has a melodic line with a *p.* dynamic. The left hand has a steady accompaniment. Dynamics include *p.* and *una corda.*

Fifth system of musical notation for piano. The right hand has a melodic line with a *p.* dynamic. The left hand has a steady accompaniment. Dynamics include *p.* and *una corda.*

Voici la Nuit mystérieuse.

de plus en plus p

perdend.

ppp

Une lueur verdâtre éclaire progressivement la scène, à commencer par les arrière-plans.

Allegro modto (♩ = 112)

Les Esprits de la forêt apparaissent un à un. Ce sont des gnômes très lointains.

timbale.

indistint.

mes minuscules. Il en paraît d'abord un, puis un autre... Ils aperçoivent le Prince qui semble

p

Cors à l'Orch.

dim.

sommeiller, appellent d'autres gnômes, examinent le dormeur avec une curiosité croissante...

(timbale)

pp

Cors lointains.

Hautbois a l'Orchestre.

p

Bassons.

Ils s'approchent

Cors.(Orch.)

(timbale)

Vlles et C. Basses.

pp

cresc.

mf

du Prince...

Effrayés de leur propre audace
ils s'enfuient précipitamment.

cresc.

f

8

5 5 4

pour revenir...

et pour s'enfuir de nouveau.

8

5 5 4

Voyant le Prince si tranquille, ils s'enhardissent et font mille grimaces et contorsions.

f

p subito.
scherzando.



First system of musical notation. The right hand plays a series of chords, with a measure number '8' above the first measure. The left hand features a triplet of eighth notes marked *sf* (sforzando) and a subsequent melodic line.



Second system of musical notation. The right hand continues with chords. The left hand has a triplet of eighth notes marked *sf*, followed by a melodic line marked *sf* and a final phrase marked *p* (piano).



Third system of musical notation. The right hand plays chords. The left hand features a quintuplet of eighth notes marked *sf*, followed by a melodic line marked *sf* and a final phrase marked *sf*.



Fourth system of musical notation. The right hand has a melodic line marked *p* *leggero* (piano, light), followed by a phrase marked *sf* and a final phrase marked *p*. The left hand plays a steady accompaniment.



Fifth system of musical notation. The right hand features a melodic line marked *sf*, followed by a phrase marked *p* and a final phrase marked *sf*. The left hand plays a steady accompaniment.



Sixth system of musical notation. The right hand has a melodic line marked *p*, followed by a phrase marked *sf* and a final phrase marked *sf* with the instruction *marcatissimo* (marked). The left hand plays a steady accompaniment. The system concludes with a 2/4 time signature and a final measure marked *sf*.

Le Prince se frotte les yeux, un
peu étourdi... Quel rêve le hante

gliss. *sf* *sec.* *mf* *p*
(Timbale à l'Orch.).

encore? Est-ce Zemroude?

Il aperçoit dans la
pénombre la troupe
immobile des Gnomes.

Les Esprits, voyant le Prince

Tempo I.^o meno anim. (♩=96)

rit. *pp* *pp*

si paisible, se tranquilisent et reprennent leurs rondes légères

Ils se rappo -

sf (Flûtes) Hautb.

chent du Prince,

et se gaussent de son air las et langoureux,

ironiquement.

Clar. (Clar.) *p*

qu'ils imitent en poses comiques.

expressif.

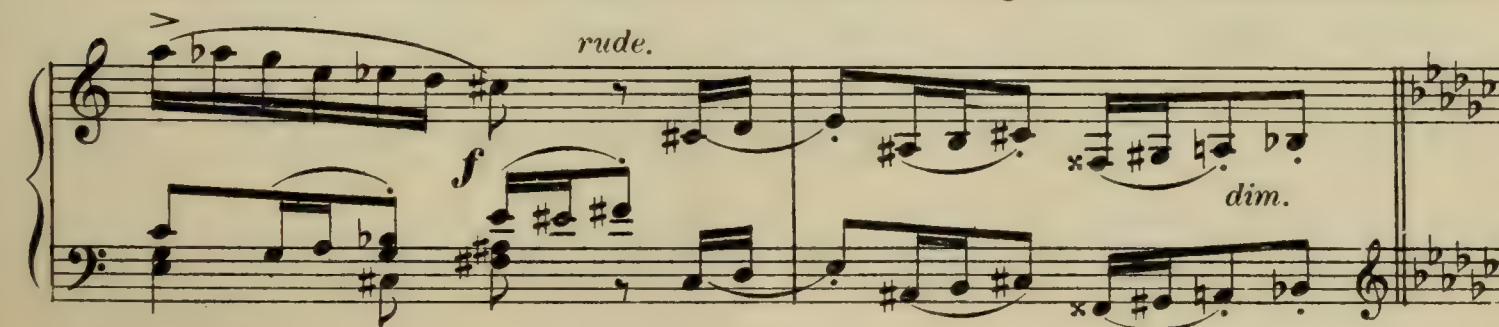
pp



Puis ils reprennent leurs cabrioles, c'est à présent comme une danse de moustiques au soleil, ils



bourdonnent autour du Prince, et, comme de méchants petits gamins, se enhardissent à lui tirer le



bras, à lui jeter des brindilles

Le Prince esquisse un geste de menace: la bande de gnômes, effrayée, se disperse de tous côtés avec précipitation.

lég.

A l'arrière plan surgit la magicienne, éclairée fantastiquement. Elle gesticule, menaçante, ex-

pointu (Flûtes)

sf *f*

f (rauque)

f Trombones avec sourdine.

f Trompettes avec sourdine.

hortant les gnômes à tourmenter sans relâche le Prince.
più pesante.

sf *ff*

Les Esprits reviennent à charge.

Tempo.

string.

p

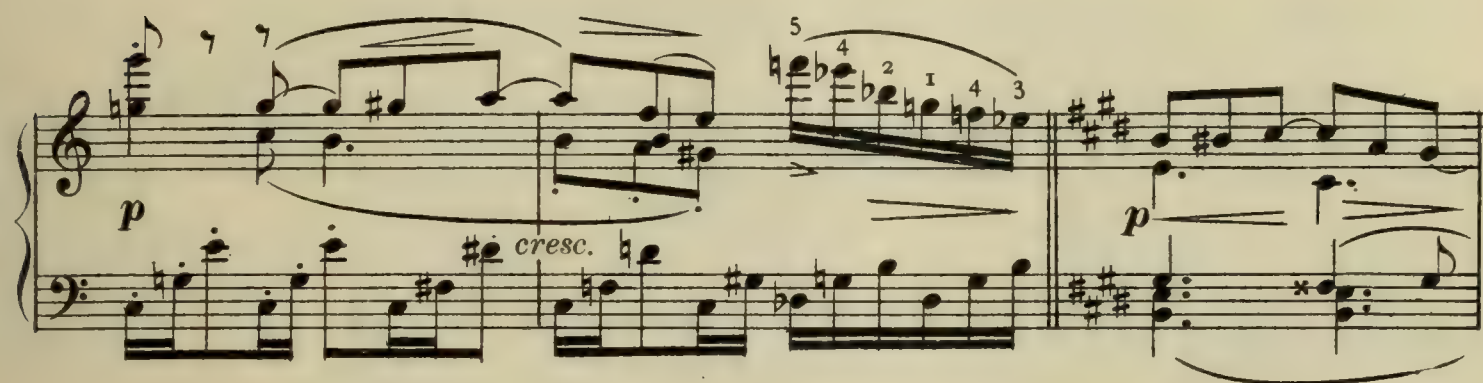
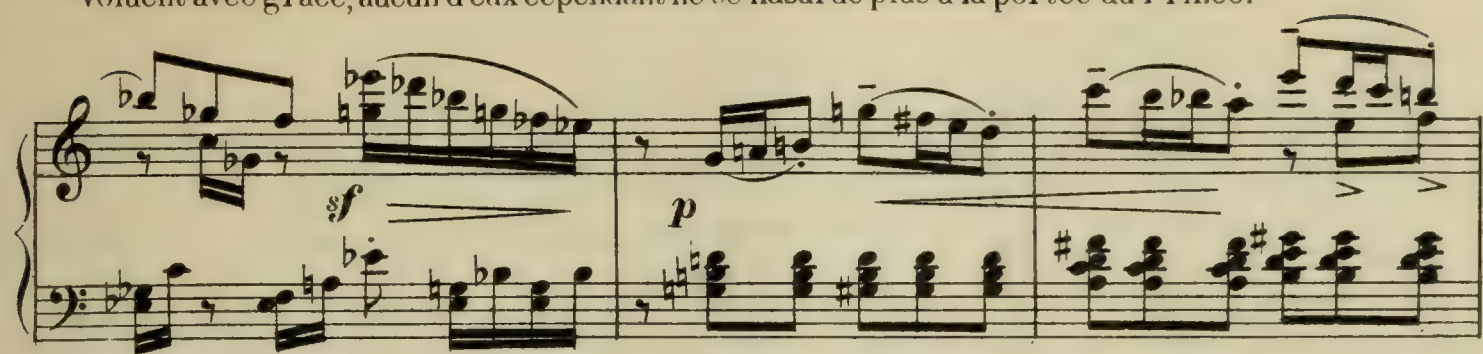
sf *f* Flûtes.

Les uns prennent des poses langoureuses, d'autres è-

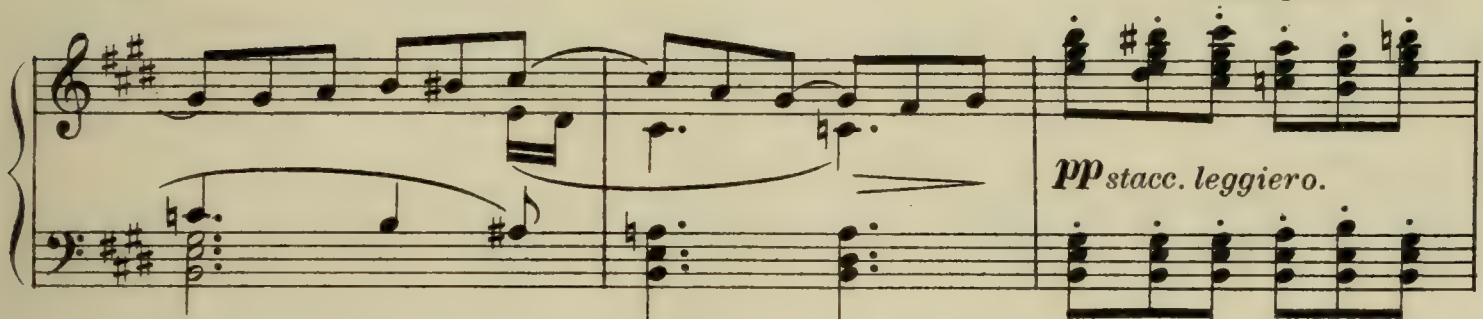
Hautbois.

mf *p*

voluent avec grâce, aucun d'eux cependant ne se hasarde plus à la portée du Prince.

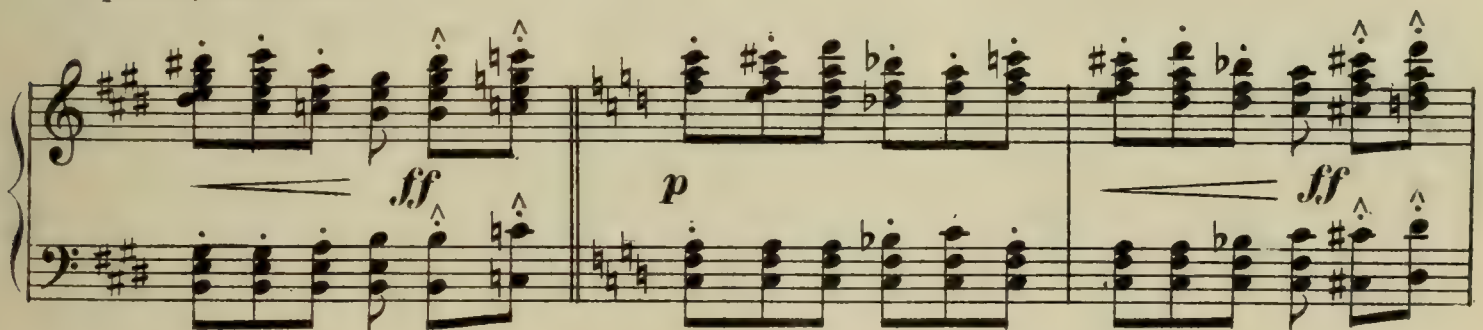


Puis, la danse redevient nar-
anim. poco a poco.



pp stacc. leggiero.

quoise, sautillante.





La Magicienne arrête les esprits qui se massent à l'arrière plan.



Sur un geste impératif de la vieille, les «ténèbres vertes»



se refont, plus accentuées.

De toutes parts surgissent des
Allegro molto. ♩ = 152



esprits difformes, grotesques, à têtes d'animaux, etc.

1^{re} Entrée



Evolutions

This system contains a piano and a bass staff. The piano staff begins with two triplet figures. The bass staff has a steady eighth-note accompaniment. A forte (*f*) dynamic is indicated in the piano staff. The system concludes with a 3/4 time signature.

This system continues the piano and bass staves. The piano staff features a melodic line with a piano (*p*) dynamic. The bass staff provides a rhythmic foundation. The time signature changes from 3/4 to 2/4 in the middle of the system.

2^{me} Entrée.

This system consists of piano and bass staves. The piano staff has a steady eighth-note accompaniment, while the bass staff provides a rhythmic accompaniment. The system concludes with a 3/4 time signature.

Evolutions

Flûtes

This system includes piano and bass staves. The piano staff has a melodic line with a crescendo (*cresc.*) and a forte (*f*) dynamic. The bass staff provides a rhythmic accompaniment. The system concludes with a 3/4 time signature.

Danses. Les Esprits de la forêt forment

This system continues the piano and bass staves. The piano staff features a melodic line with a piano (*p*) dynamic. The bass staff provides a rhythmic accompaniment. The time signature changes from 3/4 to 2/4 in the middle of the system.

des masses grouillantes, déferlant en vagues, sans répit, roulant le Prince ci et là dans ses remous.

Ils font, à leur victime d'ironiques saluts (profondes courbettes.)

sf

sf

sf

sf

sf

3^{me} Entrée

p stacc.

cresc.

Flûtes

f

Evolutions

dim.

p

La vieille excite la troupe de gnômes qui sautille

f

Trompettes

et redouble ses courbettes ironiques

ff



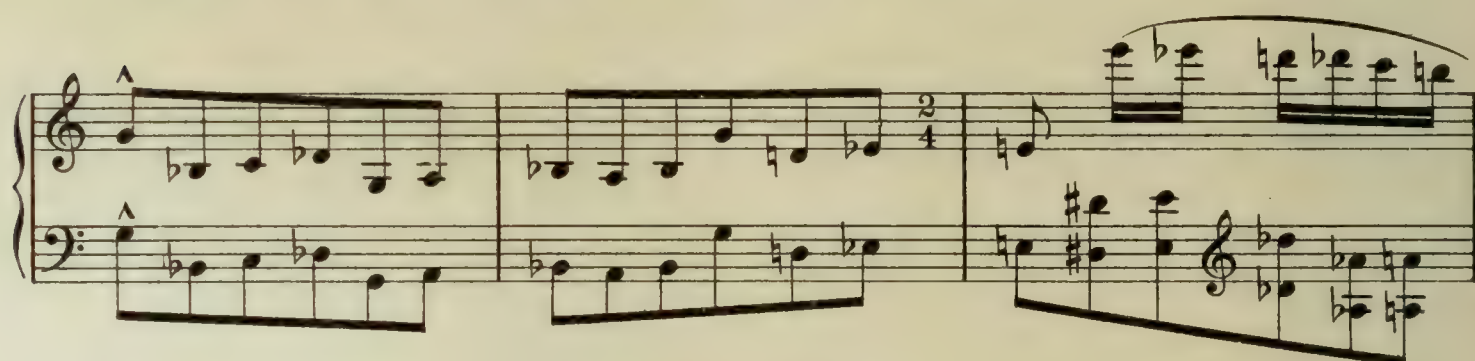
First system of musical notation, featuring a treble and bass staff. The music is in 2/4 time. The bass staff begins with a forte (*f*) dynamic and includes a first ending bracket. The system concludes with a staccato (*stacc.*) instruction.



Second system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations, including a first ending bracket and a key signature change to one sharp.



Third system of musical notation, featuring a treble and bass staff. The music is in 2/4 time. The system includes a first ending bracket and a forte (*ff*) dynamic marking, followed by the instruction *marcatissimo*.



Fourth system of musical notation, featuring a treble and bass staff. The music is in 2/4 time. The system includes a first ending bracket and a key signature change to one flat.



Fifth system of musical notation, featuring a treble and bass staff. The music is in 2/4 time. The system includes a first ending bracket and a forte (*sf*) dynamic marking.



Sixth system of musical notation, featuring a treble and bass staff. The music is in 2/4 time. The system includes a first ending bracket, a forte (*ff*) dynamic marking, and a key signature change to one sharp.

Danse générale de plus en plus échevelée (Coda)

Più Allegro. ♩ = 168

Più Allegro

ff

Reflux à l'arrière plan Flux vers l'avant plan 8 Reflux

f (non ff) cresc.

ff

Flux 8 Reflux etc.

mf

ff

mf (p)

cresc.

molto

ff

f marc.



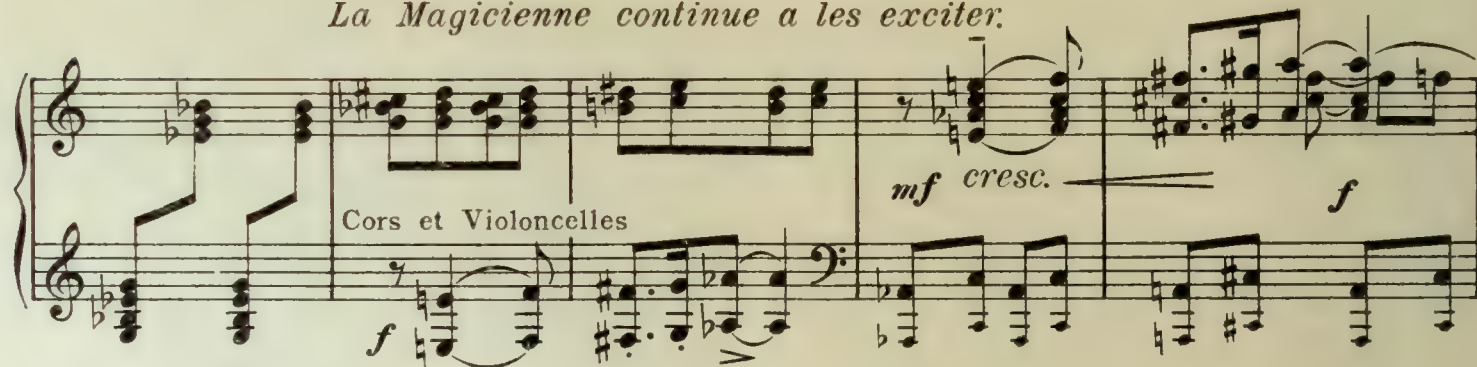
Tourbillon - Reflux général vers l'arrière plan et les côtés.



ment. Par groupes successifs, les esprits reviennent à charge.

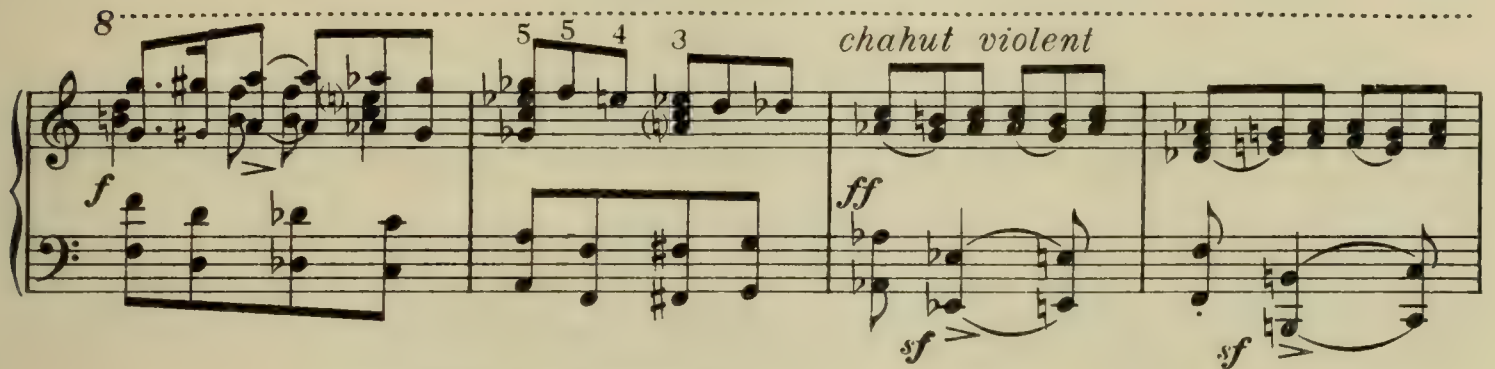


La Magicienne continue à les exciter.



La danse redevient peu à peu générale



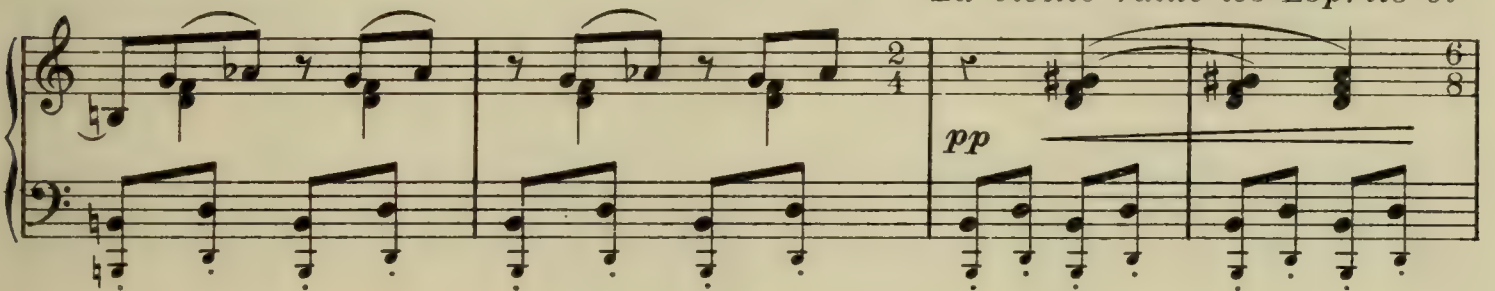


Tourbillon décroissant.

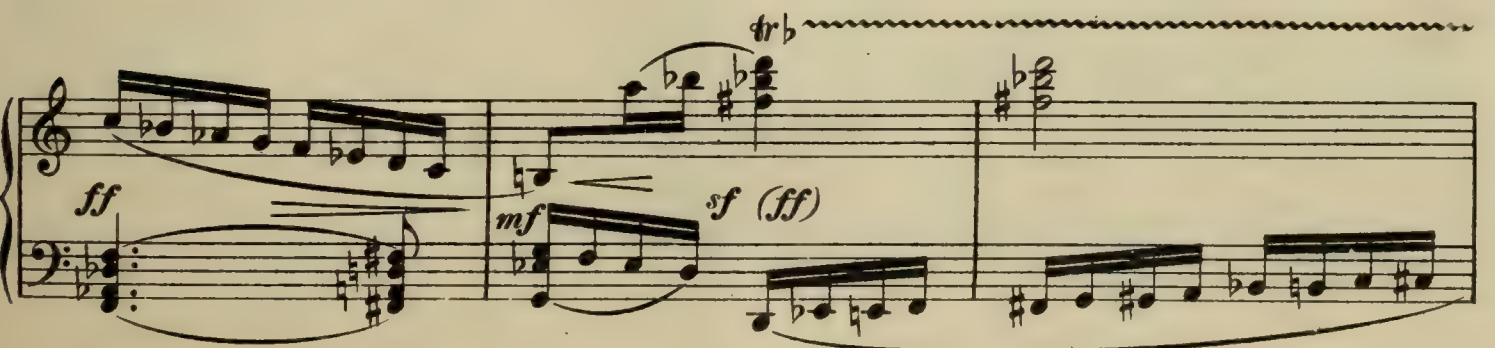
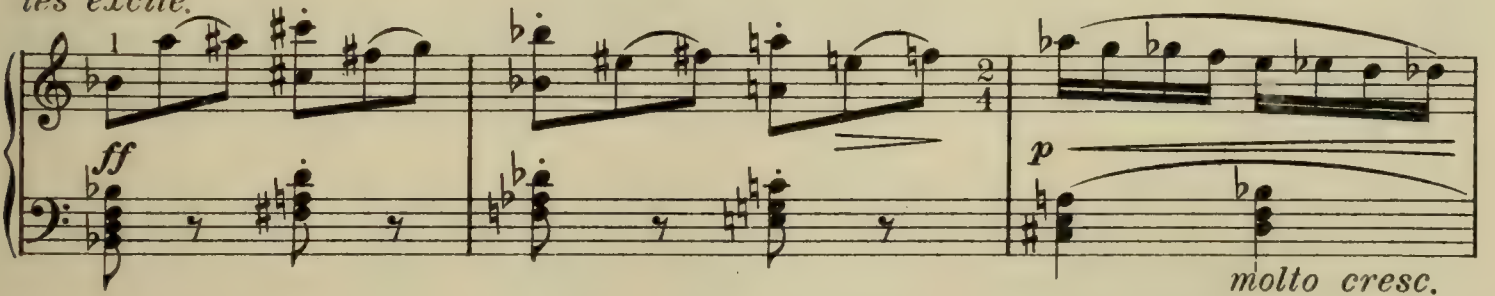


Hésitation.

La vieille raille les Esprits et



les excite.



meno *f*
stacc.

mf cresc. *ff*

Tourbillon général. Jeux de lumière étranges, en rapides bourrasques multicolores. Le Prince est tombé sur un genou, se voilant la face.

fff furioso *f*

Brusquement la lumière s'unifie en un ton rose tendre. Les danses cessent. Resplendissante apparaît la Captive, entourée d'un essaim de fées.

fff *dim.* *mf* *dim.* trem.

First system of musical notation, measures 1-4. Treble and bass staves with 8-measure rests at the beginning.

Second system of musical notation, measures 5-8. Treble and bass staves with 8-measure rests at the beginning.

Third system of musical notation, measures 9-12. Treble and bass staves with 8-measure rests at the beginning.

Lentement Zemroude descend en scène. Le Prince la contemple ébloui.

Le double plus lent (♩ = 186)

♩ = ♩ précédent (♩ = 84)

Fourth system of musical notation, measures 13-16. Treble and bass staves with 8-measure rests at the beginning.

Fifth system of musical notation, measures 17-20. Treble and bass staves with 8-measure rests at the beginning.

dolce
8
pp
trem.
pp
dolce
8
ppp très légèrement
trem. dolce
cresc.
14
5
5
8
dolce

Zemroude s'arrête devant le Prince et le raille: *Allegretto.* (♩ = 168)
(♩ = 84) *Altos*

Cors
Timb.
Bassons
sf
cresc.

Te voilà donc, ô pauvre errant! pèlerin piteux! Chevalier des routes poudreuses!

ironique
cresc.

Combien cette infortune m'émeut! J'en verse-

cresc.

rai, sûrement, des larmes. ah! ah!...

sf fp

Mais quelle triste mine est la tienne, ô guerrier fameux, terreur des royaumes!

mf sec. avec un ton fade mf marcato

Que vous semblez las, pauvre tombé... las et malheureux... et drôle... ah! ah! ah!...

Je veux te consoler...

f 4 Hautbois sf 4 Flûtes. Harpe Violon solo

Verser en ton cœur l'oubli...

dim. p f dim.

Je veux adoucir ta peine cruelle.

Pour toi je danserai!

F1. 8 rythmé pp

f Violon solo

dim.

This system features a violin solo in treble clef with a key signature of two sharps (F# and C#). The music begins with a forte (*f*) dynamic and includes a trill (*tr*) on a high note. The melody is characterized by slurs and grace notes. The system concludes with a decrescendo (*dim.*) marking.

Je danserai le pas de la consolation!!
rythmé

pp

tr

This system is for piano, marked *pp* (pianissimo). It features a trill (*tr*) in the right hand and a steady eighth-note accompaniment in the left hand. The melody includes triplet (*3*) and sextuplet (*6*) figures.

Je volerai... voltigerai...

m'élançant de ci, de là...

mp a piacere stringendo

harpe

This system is marked *mp a piacere stringendo*. The piano part (treble clef) has a melodic line with slurs, while the harp part (bass clef) provides a rhythmic accompaniment of eighth notes.

Jusqu'à ce que ton cœur soit réduit en

tr

ced.

This system continues the piano part with a trill (*tr*) and a decrescendo (*ced.*) marking. The harp part continues with its eighth-note accompaniment.

cendres...

que je disperserai de mon souffle léger

8

tr

veloce

ff fuocoso

This system is marked *ff fuocoso* and *veloce*. It features a trill (*tr*) and a series of eighth notes with accents. The harp part continues with its accompaniment.

Ce souffle léger qui t'anéantira

First system of the musical score. The treble clef staff contains a series of trills on a single note, with accents (>) and a crescendo hairpin. The bass clef staff is mostly empty, with a few notes at the end. A dynamic marking *p* and a tempo marking *rit.* are present.

1^{re} Solo de Zemroude. Danse lente, alternativement réservée et provocante
Andante non lento (♩ = 66)

Second system of the musical score. The treble clef staff begins with a trill and continues with a melodic line. The bass clef staff provides a harmonic accompaniment with chords. The time signature is 2/4.

Third system of the musical score. The treble clef staff continues the melodic line with trills and slurs. The bass clef staff continues the harmonic accompaniment.

Fourth system of the musical score. The treble clef staff features a large slur over a rising melodic line. The bass clef staff has a triplet of eighth notes. A dynamic marking *cresc.* is present.

Fifth system of the musical score. The treble clef staff ends with a melodic line. The bass clef staff has a triplet of eighth notes. A dynamic marking *dim.* and a tempo marking *tempo* are present. A *Led.* marking is at the bottom.

This page contains six systems of musical notation, primarily for piano (p) and orchestra (Orch.). The notation includes treble and bass staves with various musical symbols such as notes, rests, trills (tr), and dynamic markings.

Key markings and instructions include:

- System 1:** *f* (forte), *tr* (trill), *Red.* (Reduction), and asterisks (*) indicating specific measures.
- System 2:** *dim.* (diminuendo), *p anim. e cresc.* (piano, animated, and crescendo).
- System 3:** *rit.* (ritardando), *e dim.* (and diminuendo), *tempo*, *p* (piano), and *cresc.* (crescendo).
- System 4:** *f espr. molto* (forte, very expressive), *Red.*, and *Red. etc.*
- System 5:** *dim.*, *tr*, and *espr.* (expressive).
- System 6:** *Tous les violons* (All violins), *tr*, and *V* (Violins).

First system of musical notation. The treble clef staff begins with a trill (tr) and a wavy line. The bass clef staff has a wavy line. The key signature has three sharps (F#, C#, G#). The tempo marking *poco rit.* is below the first measure, and *tempo* is below the second measure. The dynamic marking *m.g. ad lib.* is in the third measure. There are triplets in the first and fourth measures.

Second system of musical notation. The treble clef staff has a trill (tr) and a wavy line. The bass clef staff has a wavy line. The key signature has three sharps (F#, C#, G#). There are triplets in the first and second measures. The system ends with a double bar line.

Third system of musical notation. The treble clef staff has a wavy line. The bass clef staff has a wavy line. The key signature has three sharps (F#, C#, G#). The dynamic marking *pp* is in the second measure, and *mf* is in the third measure. The tempo marking *trem. leggiero* is above the second measure. The dynamic marking *Violoncelle espress.* is in the second measure. There are triplets in the third and fourth measures.

Intervention de quelques fées: poses lentes, troublantes.

Fourth system of musical notation. The treble clef staff has a wavy line. The bass clef staff has a wavy line. The key signature has three sharps (F#, C#, G#). The dynamic marking *mf* is in the first measure. The dynamic marking *pp* is in the second measure. The dynamic marking *legg.* is in the third measure. The dynamic marking *cresc.* is in the fourth measure. The dynamic marking *Bois* is in the third measure. The dynamic marking *Vclle.* is in the fourth measure. There are triplets in the first and second measures.

Fifth system of musical notation. The treble clef staff has a wavy line. The bass clef staff has a wavy line. The key signature has three sharps (F#, C#, G#). The dynamic marking *Vclle.* is in the second measure. There are triplets in the first and second measures.

tr *dim. poco a poco*

tr *Hautbois mp*
tr *Violons pp*

tr 5

tr *ppp*

tr *tr* *tr* *tr*

tr *cresc.*

First system of a musical score. The right hand (treble clef) features a trill on a high note, followed by a series of eighth notes. The left hand (bass clef) plays a continuous eighth-note accompaniment. The system concludes with a measure marked *f espress.*

Second system of the musical score. The right hand continues with eighth-note patterns. The left hand features a melodic line with slurs. The system ends with a measure marked *dim.*

Third system of the musical score. The right hand has a melodic line with slurs. The left hand continues with eighth-note accompaniment. The system ends with a measure marked *p* and *dim.*

Fourth system of the musical score. The right hand features a melodic line with slurs and a dotted line with the number 8 above it. The left hand has a melodic line with slurs. The system begins with *ppp* and *cresc.*

Fifth system of the musical score. The right hand has a melodic line with slurs and a dotted line with the number 8 above it. The left hand has a melodic line with slurs. The system begins with *mp* and *trem.*, and ends with *f*.

Sixth system of the musical score. The right hand has a melodic line with slurs and a dotted line with the number 8 above it. The left hand has a melodic line with slurs. The system begins with *p* and *pp*, and ends with *p* and *espress.*

8

p p dolce léger

mf espress.

11

This system shows a piano introduction. The right hand has a melodic line starting on a dotted half note, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#).

8

pp dolce

This system continues the piano introduction. The right hand features a rapid, ascending scale-like passage. The left hand has a steady accompaniment of chords.

8

dolce

p dolce

espress.

3

This system includes a section marked 'espress.' (espressivo) in the right hand, featuring a triplet of eighth notes. The left hand continues with a supporting accompaniment.

8

This system continues the piano introduction with a melodic line in the right hand and a harmonic accompaniment in the left hand.

8

dolce

Violon solo

This system marks the beginning of the Violon solo section. The right hand has a melodic line, and the left hand provides a harmonic accompaniment.

dim

p dolce

3

This system continues the Violon solo section. It features a triplet of eighth notes in the right hand and a harmonic accompaniment in the left hand. The key signature has two sharps (F# and C#).

Zendroude arrête les fées,

Allegretto

Allegro molto ♩ = 152

II^d Solo de Zemroude
Danse vive et légère

dim.

3 3

♩ = 152

p stacc.
Quatuor

This musical score is for the piece 'L'Espresso' by Franz Liszt. It is written for piano, harp, and woodwind. The score is in 3/4 time and features a key signature of one sharp (F#). The piano part is written in treble and bass staves. The harp part is written in a single staff. The woodwind part is written in a single staff. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'Allegretto' and the mood is 'stacc. fuocoso'. The score is divided into measures, with some measures containing multiple notes and rests. The piano part includes a section marked 'Violon solo' and a section marked 'Harpe pp'. The woodwind part includes a section marked 'Hautbois'.

A musical score for two instruments: Hautbois (Oboe) and Violon solo (Violoncello solo). The score is written on two staves. The top staff is for the Hautbois, and the bottom staff is for the Violon solo. The key signature is one sharp (F#), and the time signature is 3/4. The music features a series of chords and melodic lines. The Hautbois part includes a triplet of eighth notes in the fourth measure. The Violon solo part includes a melodic line starting in the fifth measure.

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of D major, and consists of 12 measures. The melody is in the right hand, and the bass line is in the left hand. The piece is marked "cresc." and "pp".

f marc. appassionato

p subito

pp léger

10

First system of the musical score. It features a piano introduction with a treble and bass staff. The key signature has two sharps (F# and C#). The music begins with a series of chords and a melodic line in the treble. Dynamics include *sf* (sforzando) and *p appassionato* (piano, passionately).

Second system of the musical score. It continues the piano introduction. Dynamics include *mf* (mezzo-forte), *p cresc.* (piano, crescendo), *f* (forte), and *f molto appassion.* (forte, very passionately). The system ends with a melodic flourish marked *espress. vibrato* (expressive, vibrato).

Third system of the musical score. It features a melodic line in the treble staff and a supporting bass line. Dynamics include *dim.* (diminuendo) and *mf più tranquillo cresc.* (mezzo-forte, more tranquil, crescendo).

Fourth system of the musical score. It continues the melodic and harmonic development. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff molto appassionato* (fortissimo, very passionately).

Fifth system of the musical score. It includes a section for Flûtes (flutes) in the treble staff. Dynamics include *dim.* (diminuendo) and *mf* (mezzo-forte).

Sixth system of the musical score. It includes a section for Harpe (harp) in the bass staff. Dynamics include *espress.* (expressive).

dim.

cresc. molto

f

p

Violon solo

p

f

Hautbois

Harpe

13

Piston Solo

p

cresc.

dim.

4 3 2 1 4 14

pp

Harpe

tr

tr

tr

tr

tr

cresc.

tr

tr

tr

7

f

Ensemble d'un caractère double: 1^o léger sautillant 2^o appassionato. Le Prince, au

8

f

3

désespoir de la coquetterie cruelle de Zemroude, essaie encore cependant de la flé-

8

3

chir. Elle semble s'abandonner, puis lui échappe, souriante, irritante.

più f appassionato

3

8. Ensemble

d'un rythme brisé, comme hésitant.

8.

La Magicienne réapparaît et, par trois fois, ordonne aux Esprits de continuer leurs danses.

8.

8.

Les Esprits grotesques reviennent à charge. La ronde s'accroît graduellement. Du rose tendre, la lumière passe par des gammes variées, de plus en plus rapides.

Piu Allegro. (♩ = 168)

pp cresc.

8
Flûtes, Violons, Piano.

Tourbillon frénétique, bourrasque de lumière éblouis-

sante.

8

sf

8

loco.

sf

Triomphe de Zemroude. Saluts ironiques

p *cresc. molto*

ff

sf *cresc. sempre*

(rythmés) des Esprits. Eperdu, fou, le Prince saisit son poignard, se le plonge

sf

fff

(*déchirant*) *tutta forza!*

dans le cœur et tombe.

8

Tout disparaît
Nuit soudaine, opaque.

(tonnerre sur scène, timbales,
a l'orchestre.)

long

subito

long decrescendo

Andante (♩ = 144 ♩ = 72)

ppp

p < ff > p < f > pp < p > pp > ppp

clarté revient, paisible, grandissante.

The first system of musical notation consists of three staves. The top staff is a bass clef with a melodic line featuring a long slur and a fermata. The middle staff is a bass clef with a rest followed by a melodic line. The bottom staff is a bass clef with a series of eighth notes and a slur. The word "etc." is written above the bottom staff. The word "Cors" is written above the middle staff, and "Tromp. *dolce*" is written above the top staff.

The second system of musical notation consists of three staves. The top staff is a bass clef with a melodic line featuring a long slur and a fermata. The middle staff is a bass clef with a series of eighth notes and a slur. The bottom staff is a bass clef with a series of eighth notes and a slur.

The third system of musical notation consists of three staves. The top staff is a bass clef with a melodic line featuring a long slur and a fermata. The middle staff is a bass clef with a series of eighth notes and a slur. The bottom staff is a bass clef with a series of eighth notes and a slur. The word "m.d." is written above the middle staff.

The fourth system of musical notation consists of three staves. The top staff is a bass clef with a melodic line featuring a long slur and a fermata. The middle staff is a bass clef with a series of eighth notes and a slur. The bottom staff is a bass clef with a series of eighth notes and a slur.

A partir d'ici le tableau de fond devient plus visible, peu à peu il devient net dans

dolce

pp

tous ses détails: C'est un palais merveilleux. Des gradins sur lesquels sont ran-

cresc. poco a poco

e string.

gées des femmes idéales, des êtres de lumière, — conduisent à un trône étincelant où

anim. poco a poco

Zemroude est assise.

Apogée de clarté.

fff Tromp. et Trombones.

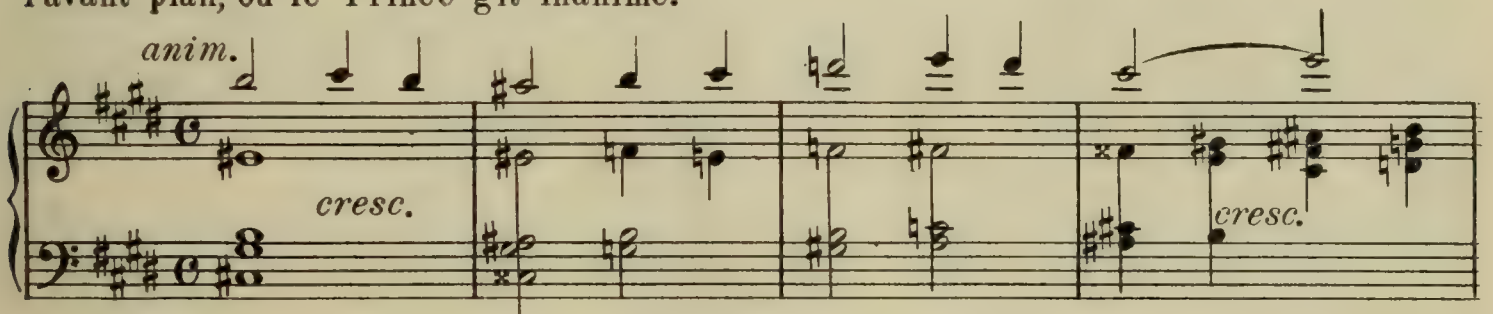
Zemroude se lève. Avec des



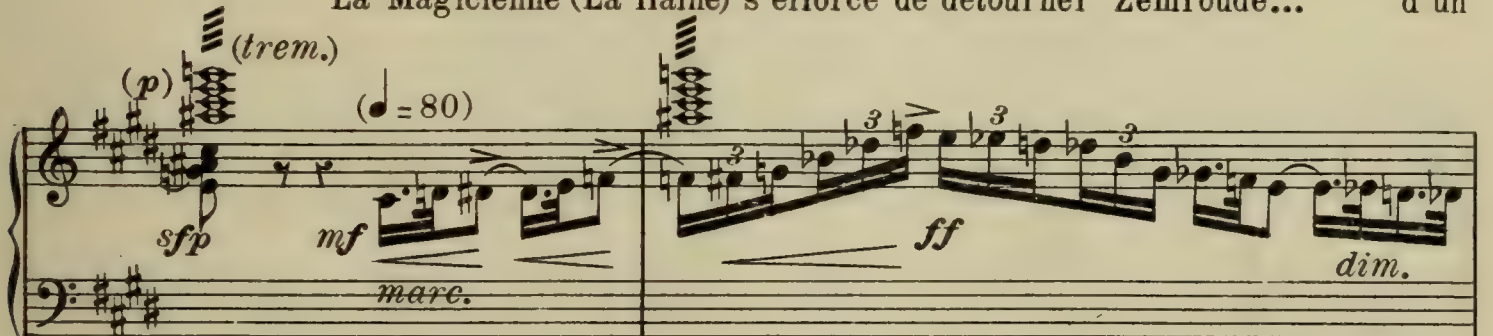
mouvements très lents, hiératique, elle descend les marches du trône et descend vers



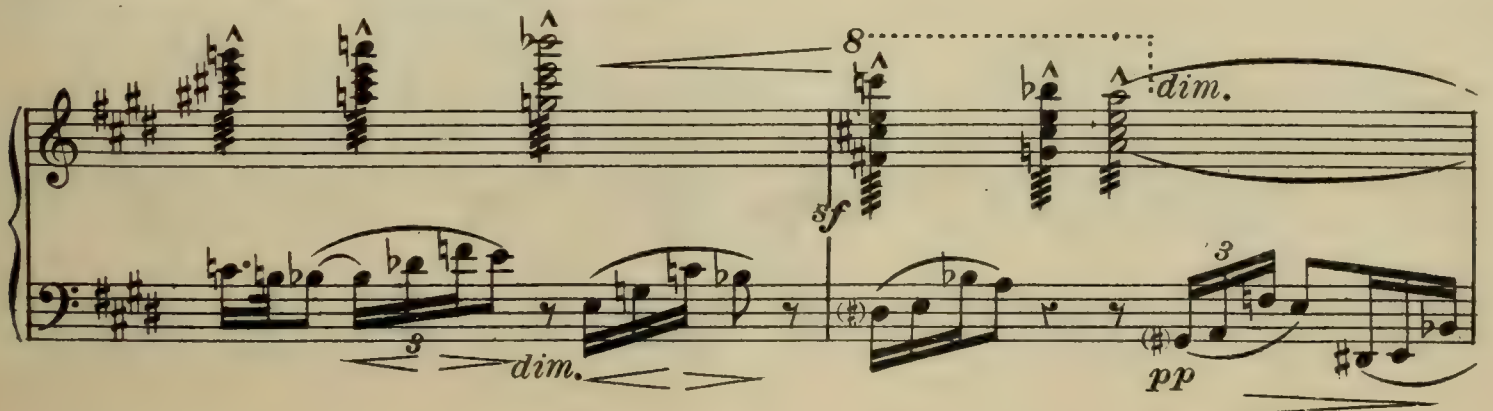
l'avant plan, où le Prince git inanimé.



La Magicienne (La Haine) s'efforce de détourner Zemroude... d'un



geste souverain Zemroude écarte la vieille...



et va vers le Prince...

8.....

(Harpes)

pp

Sa physionomie s'éclaire d'une compassion extrême

(♩ = 72) *espress.**p calme, affectueux.*

Zemroude s'agenouille près du Prince et

p (Cors)

p marc.

lui met la main sur le cœur.

(Violon solo.)

pp

Puis, lui soulevant doucement la tête
elle lui donne le baiser de pardon et d'amour

Piu lento. (♩ = 63 et moins)

Le prince se ranime

anim.
pp
cresc.
p - espress.

se lève à genoux

et tombe dans les bras

trem.
f (♩ = 76)
ff

de Zemroude

qui le relève tout à fait

poco allarg.
dim.
marc.

(♩ = 63)

et le fait gravir les marches

mf
cresc.
ff
espress. molto marcato

conduisant au trône

sf

Zemroude rend au Prince le
collier de la souveraineté.

fff Largamento. (♩ = 56)

L'AMOUR EST PLUS FORT QUE LA HAINE, PLUS FORT QUE LA MORT!

L'assistance, qui s'est accrue d'une

anim. (♩ = 63) *poco dim.* *Tromp.* *rit.*

grande foule, agite des palmes, des gerbes de fleurs, etc.

Apothéose.

(♩ = 66) *ff* *allarg.*

Large. (♩ = 56)

(♩ = 63) *allarg.* *meno f* *fff*

RIDEAU

M
1523
G44C3

Gilson, Paul
[La captive; arr.]
La captive

Music

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